Profiles in History

# Comic & Illustration Art Auction

July 30, 2016

# Comic & Illustration Art Auction

## Saturday July 30, 2016 at 1:00 pm PDT

## LIVE • MAIL • PHONE • FAX • INTERNET

Place your bid over the Internet!
Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information visit us @ www.profilesinhistory.com

**Auction location**
Profiles in History
26662 Agoura Road
Calabasas, CA 91302

**Auction preview in Los Angeles**
**by appointment only**
call: 310-859-7701
Location: Profiles in History
26662 Agoura Road
Calabasas, CA 91302

**Auction preview in New York**
**by appointment only**
June 22-25, 2016
Waldorf Astoria
301 Park Ave at 50th St.
New York, N.Y.
Contact Rob Pistella:
804-363-1365

**Telephone**
1-310-859-7701

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Profiles in History

Dear Collector:

Welcome to our Comic & Illustration Art Auction.

We are thrilled to present one of the most extraordinary offerings of select works of comic and related illustration art ever to be brought to market!

Among the offerings in this catalog are two of the finest Frank Frazetta original oil paintings ever offered to the public. These rare and coveted works come directly from the Frazetta family and have never before been offered for sale. In addition, an incredibly significant selection of Bernie Wrightson artwork graces these pages. Moreover, collectors will find many vintage and fresh original works by comic and illustration greats like Murphy Anderson, Howard Chaykin, Steve Ditko, Moebius, John Buscema, Mark Schultz, and many others. We are offering a large and extremely fine collection of Barry Windsor-Smith watercolor and ink pieces, many Jeffrey Jones works, as well as superlative examples of Mike Kaluta's iconic work for *The Shadow*. We are very pleased to have obtained several important Spider-Man pieces by his signature artist John Romita, and, in addition, were able to obtain several desirable and vintage examples by Rich Corben.

Following is just a glimpse of what else awaits you within these pages:

Frazetta's masterpiece the "Sea Witch" oil painting for the cover of *Eerie* #7
Frazetta's "Bran Mak Morn" original cover oil painting
Frank Frazetta finished watercolor gifted to his wife of his "Green Death"
Frank Frazetta top tier *Johnny Comet* Sunday gifted to Bernie Wrightson
Jeffrey Jones *Idyl* strip art from *National Lampoon* magazine
Jeffrey Jones oil paintings including "King Kong", "Tarzan", and "Swamp Creature"
John Buscema dynamic splash page for *Tales to Astonish* #85 "The Incredible Hulk"
Rich Corben multiple original *Swamp Thing* splash pages
Steve Ditko rare and desirable battle page for *Amazing Spider-Man* #25, page 17
Bernie Wrightson's iconic cover oil painting for *A Look Back*
Extensive collection of Michael Kaluta "The Shadow" art, including a large 38.5 x 52.5 in. painting
Carmine Infantino vintage and twice up "Batman" cover art for *Detective Comics* #344
Ken Kelly "Conan" oil painting "Chamber of Illusions" for the cover of *People of the Black Circle*
Extensive selection of outstanding pieces by Barry Windsor-Smith including the "Artemis & Apollo" painting, cover art for *Opus 2*, and many other fine ink, watercolor, and oil works

These examples are just the tip of the iceberg of the remarkable pieces in this sale. We are confident there is something here for most everyone. We trust you will enjoy perusing the catalog. Should you have any questions, don't hesitate to reach out to us anytime via phone or email.

Thank you for participating and good luck!

Joe Maddalena and the PIH Team

## "CONDITIONS OF SALE"

AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER. BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty four percent (24%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty eight percent (28%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is." By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized,

unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

## AUCTION GENERAL GUIDELINES

### Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

### Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

### Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

### Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

### Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

### Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

### Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

### Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

### Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

### The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

### Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone, internet or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments: See registration page.

### Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

### Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

### Internet Bids

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the internet carry a 28% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

### Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

### Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

## AFTER THE AUCTION

### Payment

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

### Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form. Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in California to the buyer's door. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier.

### Sales Results

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

## THE SELLER

### Auction Estimate

If you are considering selling your property, you can bring items to our Calabasas, CA salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

### Consignment Agreement

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

### Delivery of Property to Profiles in History

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

### Pre-Auction Notification

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 45 days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

### Catalog Images:

Some of the images representing group lots may show replicated photographs to illustrate count. Items are sold "as is" no returns on group lots.

**PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. NO RETURNS.**

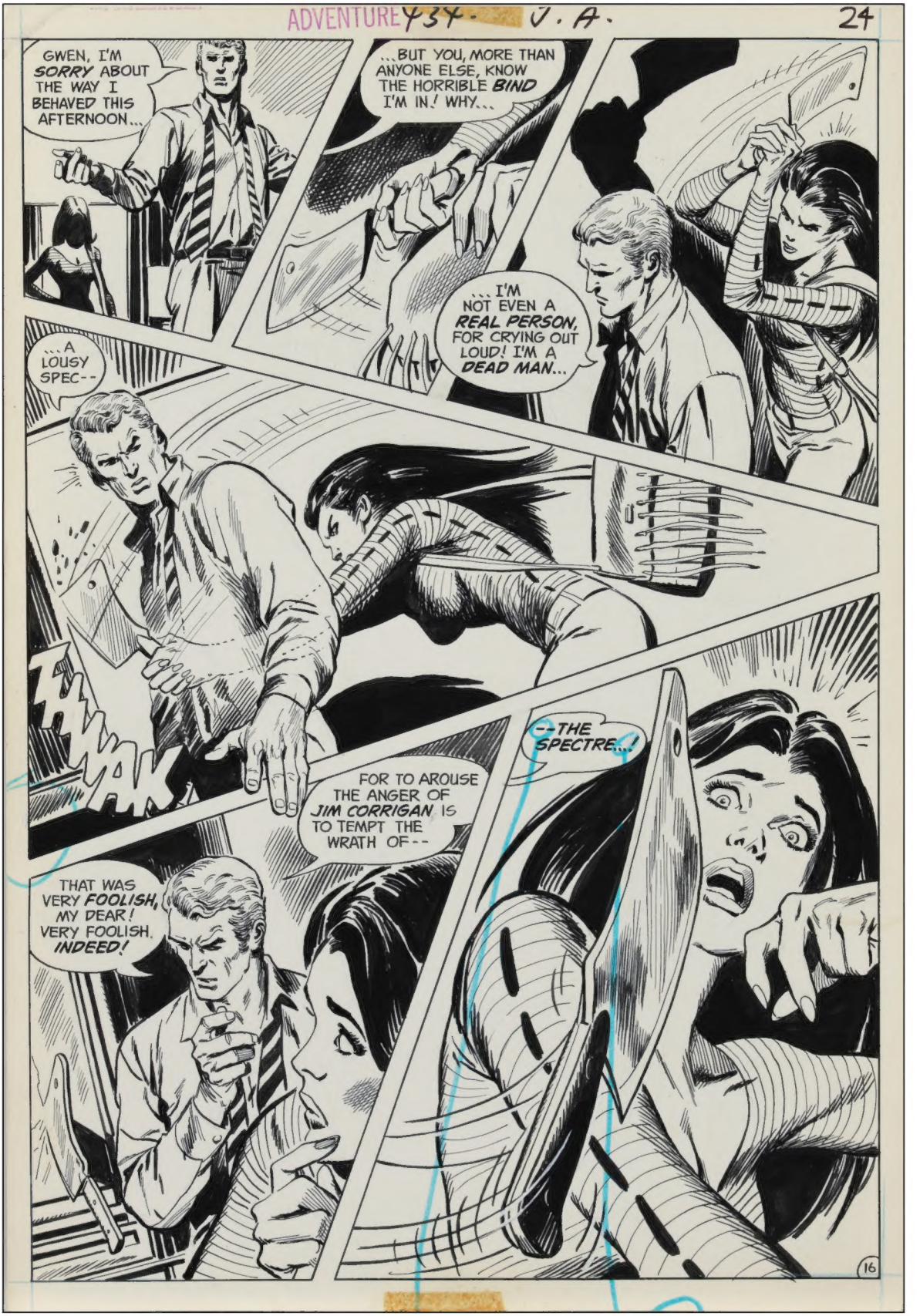
**1. Murphy Anderson cover art for *Strange Adventures* #159.** (1963) Accomplished in pencil and ink with white-out and paste-up elements on 14 x 20 in. artist board. An incredible twice up Sci-Fi DC cover, penciled and inked by the great Murphy Anderson for the story titled, "The Maze of Time". In this memorable cover story, an alien race decides to test Earthlings by sending three astronauts back in time to deal with prehistoric menaces and to solve the problem of returning to their own time. The giant Brontosaurus looming in the foreground and the Pterodactyl trying to pry open the space capsule are examples of Silver Age DC greatness at a time when Sci-Fi yarns were hugely popular and *The Twilight Zone* was in its heyday on TV. A rare opportunity to own a large early DC cover. Paste-up elements include *Strange Adventures* title stat among others. Inscribed and signed in lower left of art, "Best wishes to Todd Klein. from Murphy Anderson". Retaining Comics Code approval stamp on the verso and marginal notes and registration marks on the recto. Exhibiting pinholes to upper corners and soiling to lower borders, not affecting art. In very good to fine condition. **$15,000 - $20,000**

SPARTA
STRANGE ADV.
YELLOW TS
RED TS
BLACK TS
BLUE TS
SUPERMAN
DC
NATIONAL COMICS
Extra! A NEW "STAR ROVERS" STORY!
APPROVED BY THE COMICS CODE AUTHORITY
DEC.
NO. 159
12¢
STRANGE ADVENTURES
Best wishes to TODD KLEIN from MURPHY ANDERSON
THEY TOOK OFF ON A 100 MILLION MILE ROCKET RIDE INTO SPACE--AND LANDED 100 MILLION YEARS IN EARTH'S PAST!...
"The MAZE of TIME!"
7⅛ X 10½

**2. John Buscema splash page for *Tales to Astonish* #85 "Incredible Hulk".** (1966) Accomplished in pencil and ink with white-out and paste-up elements twice up on 13.75 x 21 in. comic art stock. Offered here is an important early pencil work of Marvel master John Buscema. With a wonderful image of the "Hulk" in a fantastic and dramatic scene. Twice up Marvel hero art is highly desirable. Retaining three stats on the recto, and Marvel Comics and Magazine Code inkstamps on the verso. Exhibiting some slight glue stains. Otherwise in fine condition. **$40,000 - $60,000**

THE INCREDIBLE HULK!
"THE MISSILE AND The MONSTER!"
LIKE A BEAST AT BAY, THE RAMPAGING HULK FINDS HIMSELF ALONE IN THE CONCRETE CANYONS OF NEW YORK--HUNTED, HOUNDED--BESET BY A PANICKY POPULACE WHEREVER HE TURNS--!
IF HE GOT THIS FAR INTO THE CITY, THEN, NOTHING CAN STOP HIM!
EVERYBODY YELLS... RUNS... WHY? WHY??
LOOK!! OVER THERE---! IT--IT'S THE HULK! OHHHHH!
THERE'S NO PLACE TO RUN! HE CAN SMASH HIS WAY-- INTO ANYTHING!
SKR-R-R-K!
WOTTA SHOT! HE SHATTERED THAT IRON STANCHION WITHOUT EVEN FEELING IT!
HULK! THIS IS THE LAW! GIVE YOURSELF UP-- DON'T MAKE ME SHOOT!
ALMOST EVERYONE ELSE HAS TAKEN A WHACK AT PENCILLING OL' GREEN SKIN'S ADVENTURES, SO WE THOUGHT IT WAS HIGH TIME WE COAXED ONE OF OUR MOST FAMOUS MARVEL ALUMNI TO ADD HIS TOWERING TALENT TO OUR EVER-GROWING RANKS OF ARTISTIC HULKOPHILES! WE HAVE A HUNCH YOU'RE GONNA LIKE THE RESULTS...
SCRIPT: STAN LEE
PENCILS: JOHN BUSCEMA
INKS: JOHN TARTAGLIONE
LETTERING: RAY HOLLOWAY
HULK'S PANTS-PRESSING: IRVING FORBUSH

**3. Jim Aparo illustration for *Adventure Comics* #434 "The Spectre" page 16.** (1974) Accomplished in pencil and ink on 10.5 x 16 in. comic art stock. A dramatic page with "Jim Corrigan" (aka The Spectre) displaying otherworldly powers as a beautiful girl attempts to chop him! Fine line work by the legendary Jim Aparo. Retaining some blue pencil edits to the fourth and sixth panels, and National Periodical inkstamp to the verso. Exhibiting typical tape residue at top and bottom, outside the art. In fine condition. **$1,000 - $1,500**


ADVENTURE 434 J. A.
24
GWEN, I'M SORRY ABOUT THE WAY I BEHAVED THIS AFTERNOON...
...BUT YOU, MORE THAN ANYONE ELSE, KNOW THE HORRIBLE BIND I'M IN! WHY...
...I'M NOT EVEN A REAL PERSON, FOR CRYING OUT LOUD! I'M A DEAD MAN...
...A LOUSY SPEC--
ZAAAK
--THE SPECTRE...!
FOR TO AROUSE THE ANGER OF JIM CORRIGAN IS TO TEMPT THE WRATH OF--
THAT WAS VERY FOOLISH, MY DEAR! VERY FOOLISH, INDEED!
16

**4. Howard Chaykin illustration of "Cody Starbuck".** (1980) Accomplished in acrylic on 30 x 39 in. artist board. A fantastic and large illustration. Chaykin created this dynamic character that appeared in *Star*Reach* and also in *Heavy Metal* magazine. A superb and dramatic rendering done in a large and commanding format. Bold coloring and many fine touches. Signed in white, "Chaykin" at lower right. Exhibiting some surface dirt and glue residue to edges. In fine condition. **$2,000 - $3,000**

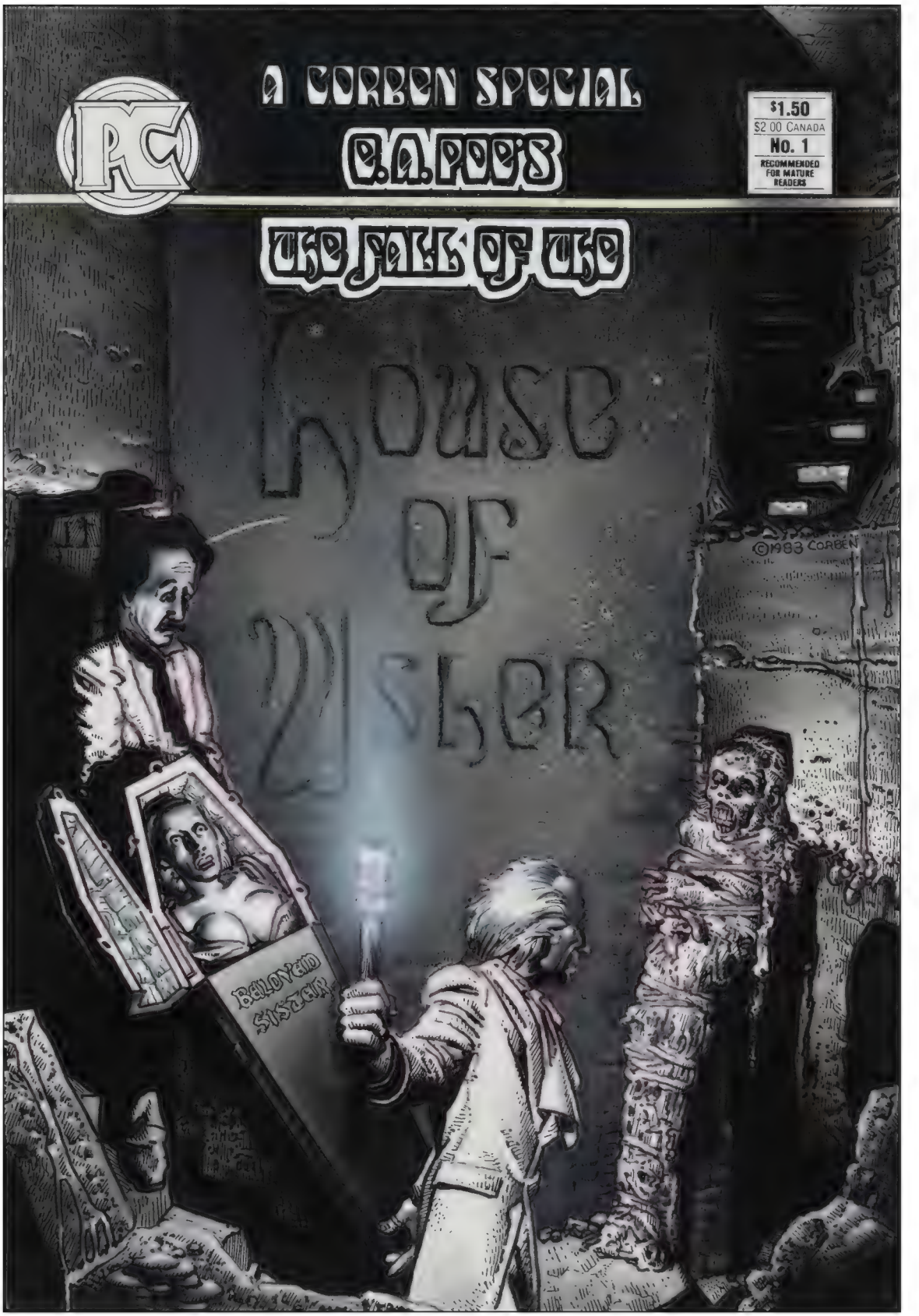
**5. Richard Corben inside cover art for *Fantagor* #3.** (1972) Accomplished in ink, watercolor, and artist marker on 11.25 x 16.75 in. artist board. This rare underground work by the legendary Corben has been hidden away in a private collection for many years. Corben is one of the great creative geniuses to rise out of the 1970s, and his horror work is particularly sought-after. He often signed as "Gore" in homage to EC Comics' Graham Ingels who sometimes used the nickname, "Ghastly". *Fantagor* was among the best of the underground/EC homage comix and this iconic image was published as the inside front cover to *Fantagor* #3. Signed in the dialog bubble, "Rich Corben". In very fine condition. **$12,000 - $16,000**

FANTAGOR 3
INSIDE FROUT
Black

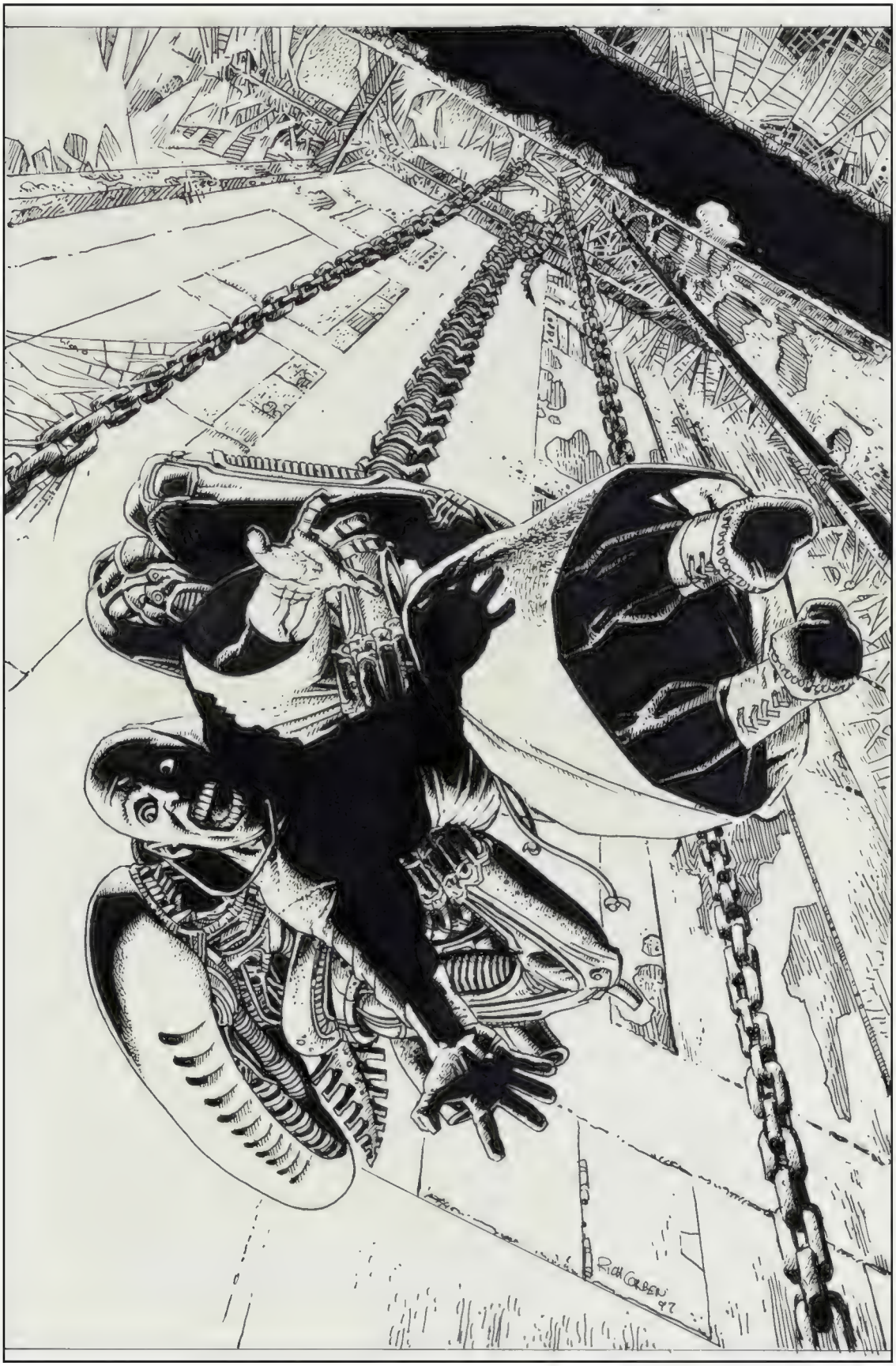
Reduce 10" to 6" (60% of Orig)
57%

HI THERE! DIS IS FANTAGOR 'N' LIK BACK ALREADY... IN WE GOT ALL KINDS OF THRILLS 'N' EXCITEMENT FOR YA! COMIX ARE BETTER'N EVER! SO CHASE THOSE RATS OUTTA YER FAVORITE EASY CHAIR, SETTLE BACK 'N' ENJOY THESE STORIES FROM DIS WORLD AND OTHERS.
FANTAGOR3 © 1972 BY CORBEN, ARNOLD, DRESSER AND BODE. PUBLISHED BY LAST GASP ECO FUNNIES, P.O. BOX 212 BERKELEY, CAL. 94704. NOTHING MAY BE REPRINTED WITHOUT PERMISSION.

**6. Richard Corben special cover art for Pacific Comics' *A Corben Special* #1.** (1983) Accomplished in pencil, ink, and mixed media with paste-up elements on 12.25 x 17.25 in. three-hole punch artist leaf. Richard Corben is one of the few artists loved and well known for both underground and overground comic work. He was published in underground comix like *Fantagor*, overground comics like Warren's *Creepy* and *Eerie*, DC's *Swamp Thing*, and offered here, *A Corben Special* #1: *Edgar Allan Poe's The Fall of the House of Usher* for PC. The beautiful and moody work excites the emotions as few horror artists can. Four stat logos applied. Signed, "© 1983 Corben". Exhibiting minor signs of age and a .5 in. tear to the lower left blank border not affecting art. In fine condition. **$6,000 - $8,000**



**7. Richard Corben cover art for *Aliens Alchemy* #3.** (1997) Accomplished in pencil and ink on 11 x 17 in. comic art stock. All works by underground and overground genius Rich Corben are much sought after, with cover art being the most difficult to attain. Offered here is the beautiful published cover to *Aliens Alchemy* issue #3 for Dark Horse Comics, featuring our hero in a precarious position, attempting to escape from the instantly recognizable movie *Alien* xenomorph. Exhibiting great depth and detail in this mature work. Signed at lower right, "Rich Corben '97". Minor soiling to upper blank borders. In fine condition. **$4,000 - $6,000**

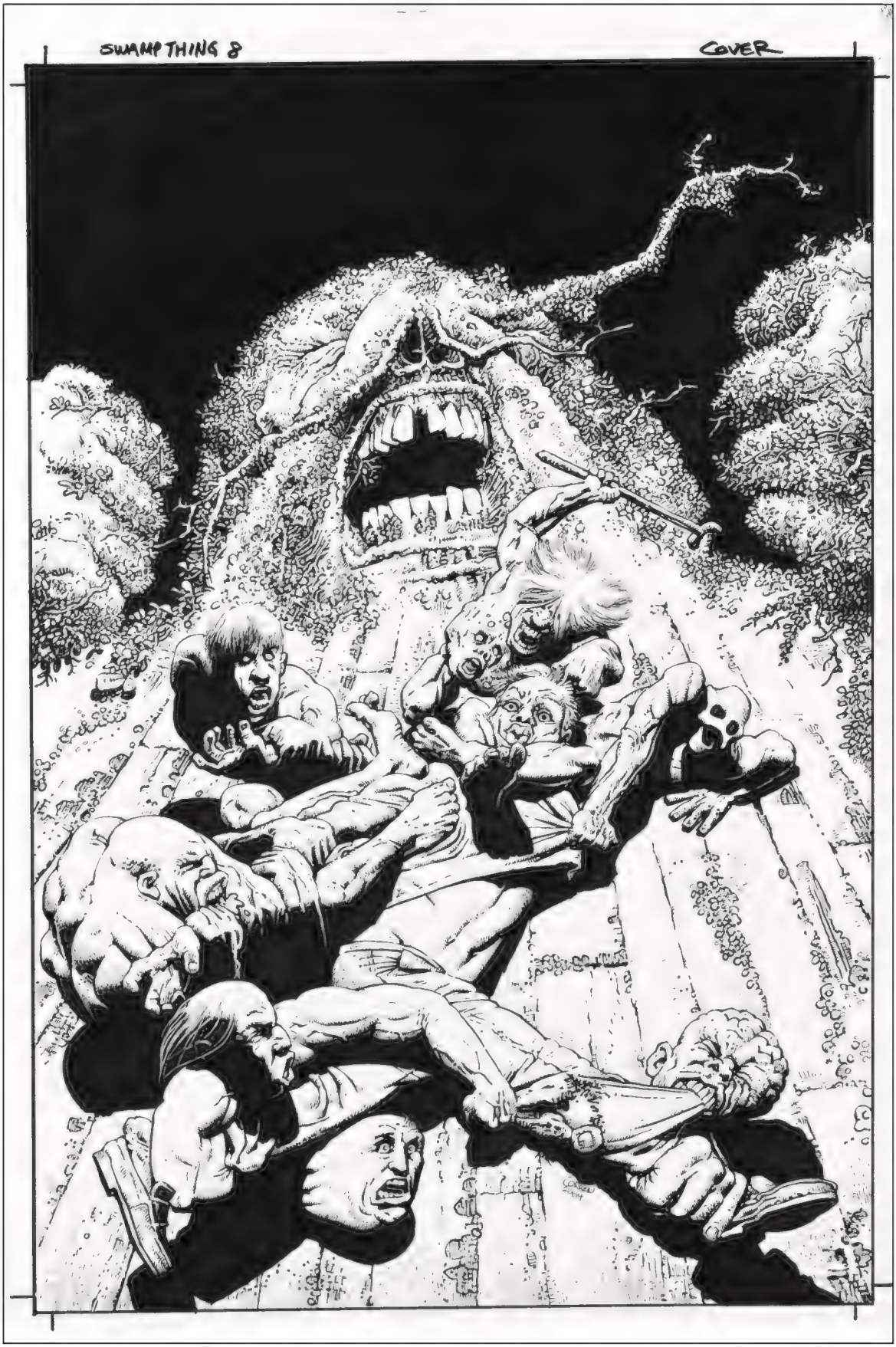


**8. Richard Corben *Aliens Alchemy* #2 page 12.** (1997) Accomplished in pencil and ink with white-out and paste-up elements including dialog bubbles and sound effects text on 11 x 17 in. Dark Horse comic art stock. A compelling, terrifying panel page from *Aliens Alchemy* #2 for Dark Horse Comics, featuring the iconic movie *Alien* creature. Corben is one of the best known and loved horror artists of the modern era and this page is a fine example of the reasons why. In very fine condition. **$1,200 - $1,600**

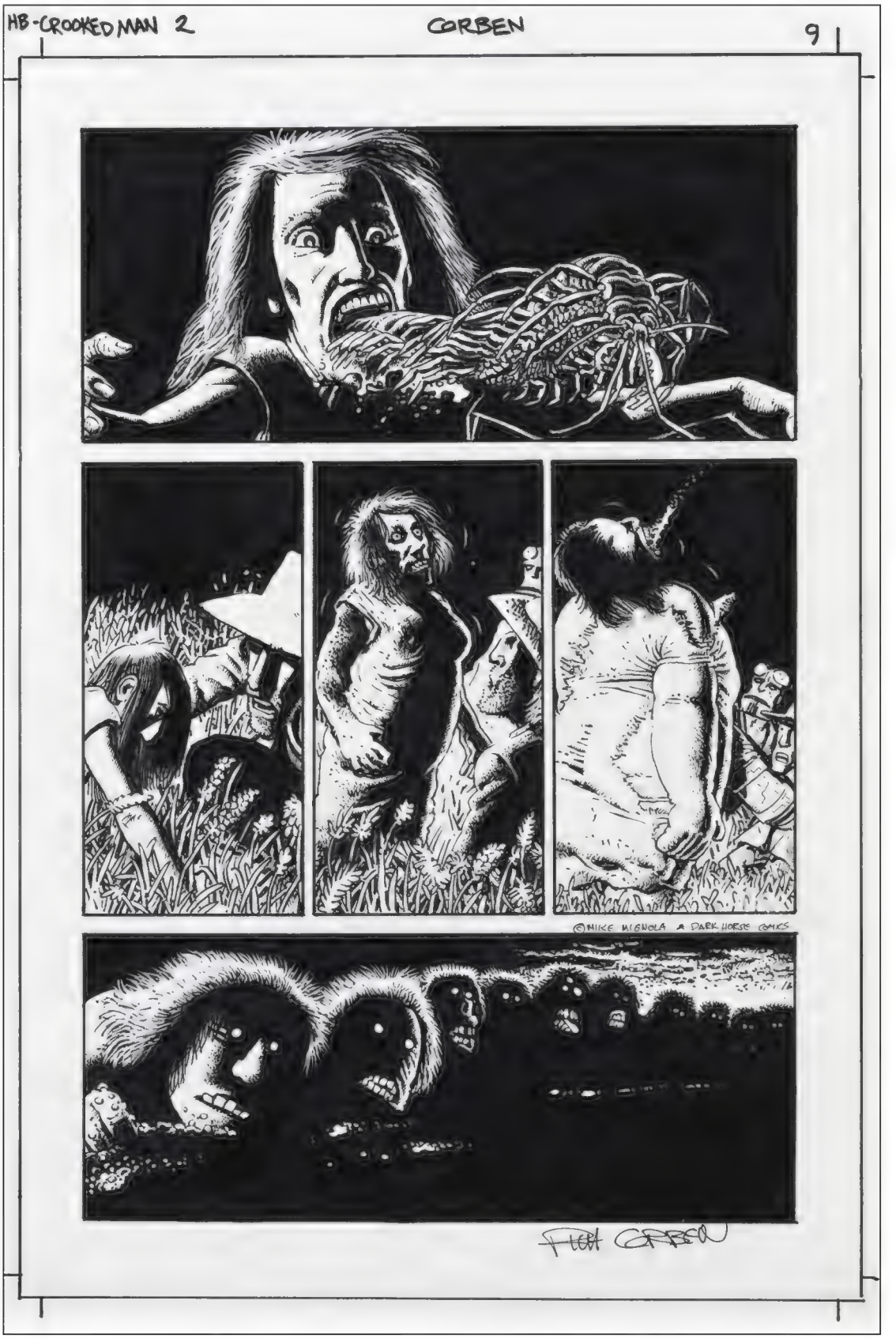
**9. Richard Corben *Swamp Thing* #7 "Missing Links" page 6.** (2004) Accomplished in pencil and ink on 11 x 17 in. comic art stock. Corben is not only held in high esteem for his ground-breaking underground art and Warren Publishing 1970s work, but he successfully transitioned to a thriving career in the world of "overground" comics. The Corben style is exemplified by this monstrous *Swamp Thing* splash page for DC Comics. Pools of rich ink and highly detailed line work make this piece particularly spectacular. Signed at lower right, "Rich Corben". Retaining DC Comics inkstamp on the verso. In very fine condition. **$2,000 - $3,000**

**10. Richard Corben *Swamp Thing* #8 "Missing Links" page 3.** (2004) Accomplished in pencil and ink on 11 x 17 in. comic art stock. A wonderful example of Corben's great later work on DC's *Swamp Thing*, a series that Corben was especially suited to illustrate. Not many artists can convey the menace and terror evoked in this beautiful splash page. Finely done and filled with detail. Signed in the lower right "Rich Corben". Retaining DC Comics inkstamp on the verso. In very fine condition. **$2,000 - $3,000**

**11. Richard Corben cover art for *Swamp Thing* #8.** (2004) Accomplished in pencil, and black and white inks on 11 x 17 in. comic art stock. Few artists can illustrate this iconic character with as much emotion as horror master Rich Corben. Used as the DC Comics published cover to *Swamp Thing* #8 and depicting a scene of violence and horror. Handwritten in the top border, "Swamp Thing 8 Cover". Retaining DC Comics copyright stamp on the verso. Exhibiting a single staple in the upper border. In fine condition. **$3,000 - $5,000**

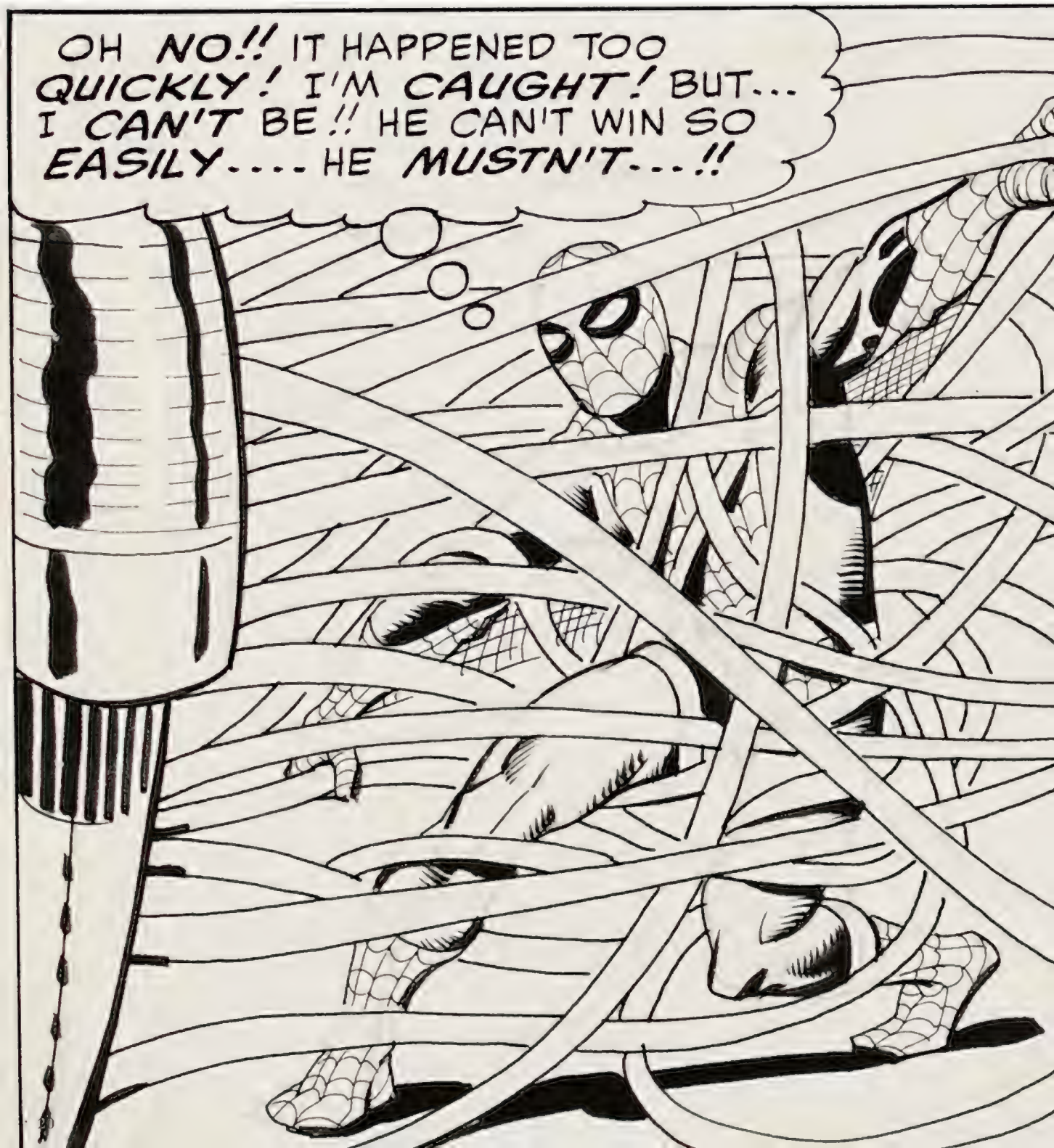


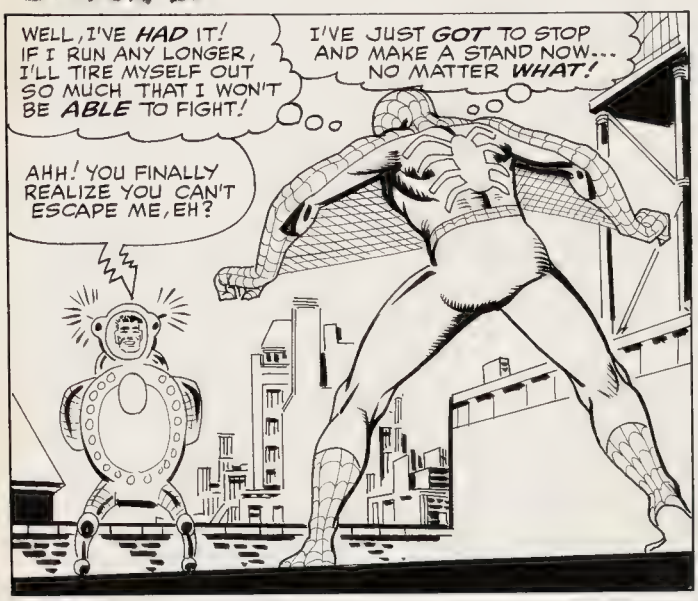
**12. Richard Corben Eisner Award-winning art for *Hellboy: The Crooked Man* #2 page 9.** (2008) Accomplished in pencil, ink, and white acrylic on 11 x 17 in. comic art stock. Horror legend Rich "Gore" Corben won an Eisner Award for this story, *Hellboy: The Crooked Man*, published by Dark Horse in 2008. Corben's work continues to soar as he gets older, and brings a storytelling maturity to his work that few artists attain. Handwritten below fourth panel, "© Mike Mignola & Dark Horse Comics", and signed below the fifth panel, "Rich Corben". In very fine condition. **$800 - $1,200**



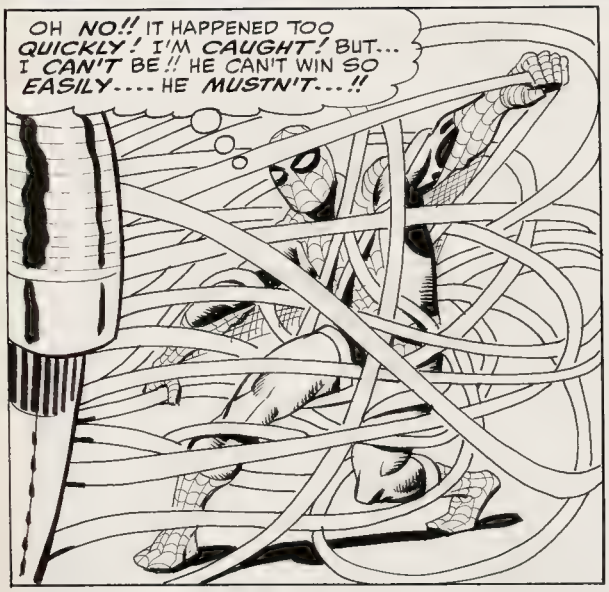
**13. Johnny Craig illustration of the "Checkered Demon" toasting the "Vault Keeper".** (1990) Accomplished in pencil, ink, and watercolor on 10.5 x 14 in. artist leaf. Johnny Craig was celebrated for his work throughout the 1950s-1980s, but was perhaps first known for his work at EC Comics drawing horror stories featuring EC's various hosts. The consignor commissioned Craig in 1990 to create this work featuring EC's "Vault Keeper" (with "Drusilla" looking on!) toasting underground artist S. Clay Wilson's "Checkered Demon". Beautifully rendered and colored. Signed in pencil in the lower right of art, "Johnny Craig". Exhibiting some white-out use. In fine condition. **$1,600 - $1,800**

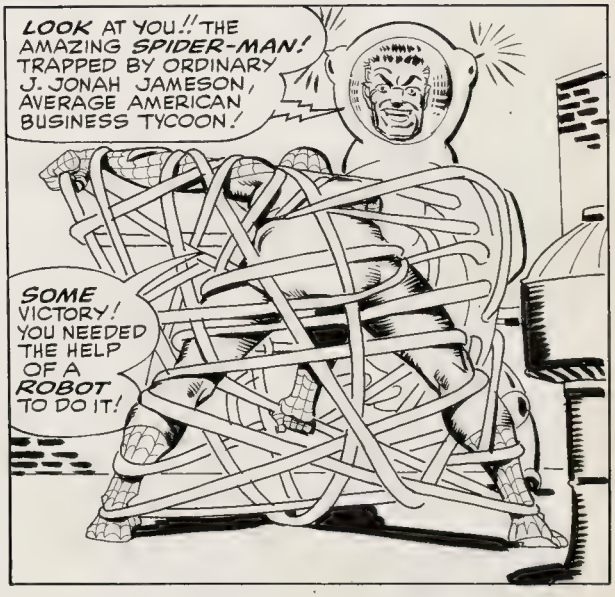
**14. Steve Ditko *Amazing Spider-Man* #25 page 17.** (1964) Accomplished in pencil and ink with white-out on 13.5 x 20 in. artist leaf. An exceedingly rare twice up *Amazing Spider-Man* battle page, penciled and inked by Steve Ditko, from the classic story titled, "Captured by J. Jonah Jameson!" This historic issue features the first appearance of the Spider-Slayer device, as well as the first appearance of the evil "Professor Smythe", who battled Spider-Man numerous times throughout his illustrious history. This dynamic page is arguably the finest battle page in the entire story. Depicting "J. Jonah Jameson's" iconic face appearing in Professor Smythe's Spider-Slayer, in the final battle, with Spider-Man entangled in super-strong coils! "Spidey" appears in 6 of the 7 panels fighting for his life. Steve Ditko's *Amazing Spider-Man* artwork is arguably the most desirable and valuable Silver Age comic art in the marketplace. A rare opportunity to own an outstanding Marvel Steve Ditko *Spider-Man* masterpiece from the Silver Age. Exhibiting marginal notes in the top blank border, pencil and pen scratches in the lower right blank border, and minor lower left corner bumping, not affecting art. In fine condition. **$60,000 - $80,000**



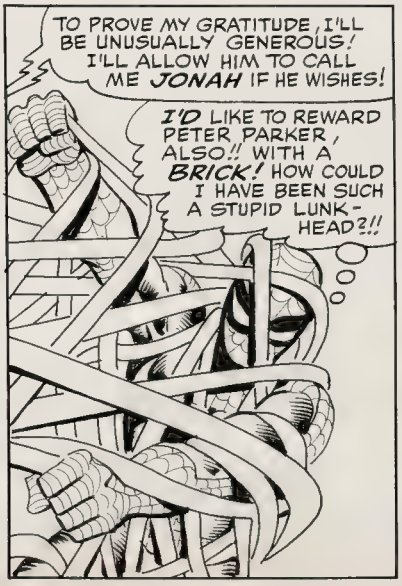

WELL, I'VE HAD IT! IF I RUN ANY LONGER, I'LL TIRE MYSELF OUT SO MUCH THAT I WON'T BE ABLE TO FIGHT!
I'VE JUST GOT TO STOP AND MAKE A STAND NOW--- NO MATTER WHAT!
AHH! YOU FINALLY REALIZE YOU CAN'T ESCAPE ME, EH?

IF ONLY I COULD BOTTLE UP THIS GLORIOUS MOMENT, AND TAKE OUT THE CORK AND RE-LIVE IT WHENEVER I WANT TO!
THE COILS! THEY'RE SHOOTING OUT AT ME FASTER THAN I EXPECTED!


OH NO!! IT HAPPENED TOO QUICKLY! I'M CAUGHT! BUT... I CAN'T BE!! HE CAN'T WIN SO EASILY---- HE MUSTN'T...!!


LOOK AT YOU!! THE AMAZING SPIDER-MAN! TRAPPED BY ORDINARY J. JONAH JAMESON, AVERAGE AMERICAN BUSINESS TYCOON!
SOME VICTORY! YOU NEEDED THE HELP OF A ROBOT TO DO IT!

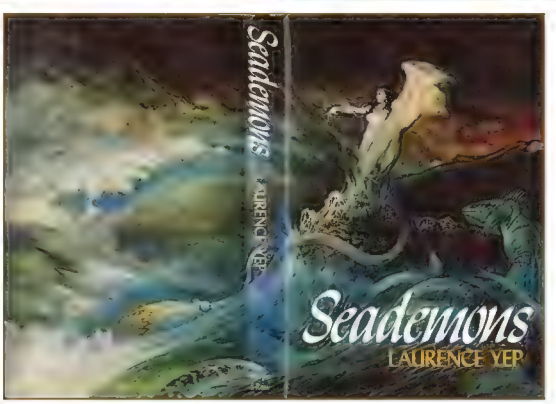
FIE! JUST A MINOR DETAIL!!
I MUST REWARD PETER PARKER FOR CONVINCING ME TO USE THE DEVICE WHICH HAS DEFEATED YOU!


TO PROVE MY GRATITUDE, I'LL BE UNUSUALLY GENEROUS! I'LL ALLOW HIM TO CALL ME JONAH IF HE WISHES!
I'D LIKE TO REWARD PETER PARKER, ALSO!! WITH A BRICK! HOW COULD I HAVE BEEN SUCH A STUPID LUNK-HEAD?!!

AND NOW, YOU... YOU WHO HAVE TRAPPED SO MANY IN THAT COWARDLY WEB OF YOURS... YOU'RE TRAPPED YOURSELF! TODAY I FEEL LIKE A MAN OF DESTINY!
C'MON, SPIDEY! --SNAP OUT IT! YOU'RE STILL ALIVE! THERE'S STILL HOPE! THINK OF SOMETHING! THINK!!
17.

**15. Frank Frazetta iconic "Sea Witch" cover oil painting for *Eerie* Magazine #7.** (1966) Accomplished in oils on 30 x 20 in. artist board. An important and iconic work from the foremost fantasy illustrator of the 20th century. Frazetta's unforgettable work has appeared on the covers of comic books, paperbacks, novels, movie posters, and much more. Offered here is the finest original Frazetta oil painting ever to come to auction. The Frazetta family deems this to be one of a core group of signature Frank Frazetta pieces. It was first used for the now famous cover of Warren's *Eerie* #7, and depicts a beautiful young witch casting her spell over a raging sea roiling with tentacled sea creatures. The piece employs a composition of wonderful interlocking forms. The forms are wild, yet controlled, under the bewitching spell of the Sea Witch. Her pose is regal, imperial, and dominant. All of nature is at the control of her deliciously extended arm, hand, and finger. Frazetta lights the witch and her rocky perch beautifully, and her body glows and screams with an unearthly and highly eroticized energy. Everything in this oil is in motion; everything moves with its own fantastic internal logic; nothing is static. The colors of his palette are very subtly blended, yet still provide that three-dimensional depth that Frazetta is justly famous for. The scene is fantastic, yet thoroughly believable and engaging. The eye and the mind delight in all this. It exhibits Frazetta's dramatic and confident flair for illustrating fantastic scenes. It is one of the key oils that propelled Frazetta into having a worldwide following. Frazetta retouched the piece slightly after publication, explaining he wanted to capture a "more witchy look in her face". The change is very subtle and very effective. The art was also used to create several statues, and as the cover of an LP by the rock group Wolfmother. It remains a dramatic, imposing, and compelling masterpiece 50 years after it was created and presents a once in a lifetime opportunity to own a top tier Frazetta oil. Signed and dated at lower right, "© 66 Frazetta". Exhibiting some corner bumping and adhesive residue to the verso from previous presentation. In fine condition. **$800,000 - $1,200,000**

EERIE
7
EERIE
JAN.
NO. 7
Within this magazine lurks a world of illustrated terror and suspense! Can you meet its fearful challenge beginning with "WITCHES' TIDE" on page 5?

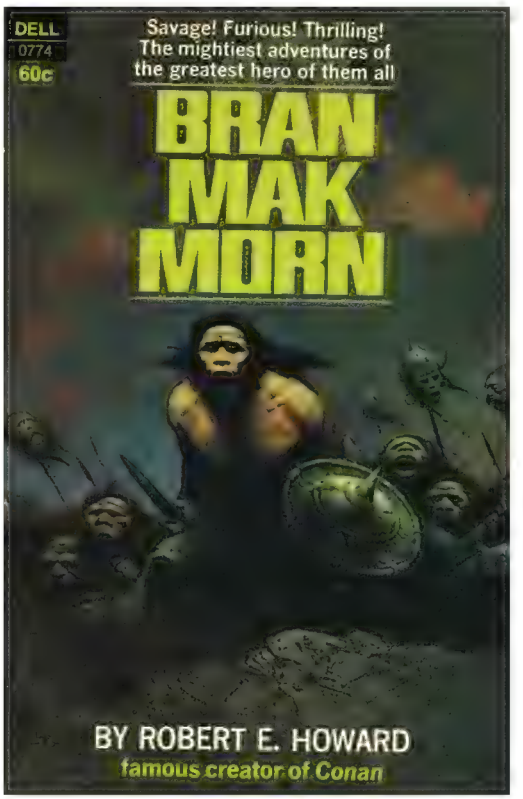


# Sea Witch

*continued next spread*

# Bran Mak Morn

**16. Frank Frazetta cover oil painting for *Bran Mak Morn*.** (1969) Accomplished in oils on 17.75 x 24 in. artist board. A wonderfully iconic and important painting by the master of fantasy art. "Bran Mak Morn" is the creation of Robert E. Howard and this painting was the cover to this 1969 publication. The confident and savage work depicts quasi-Neanderthal barbarians at war, shield and knife in hand, the heads of their defeated enemies held high on spikes, against a bruised, dusky sky. The stone foreground is skillfully built up in oils to create an almost three-dimensional outcropping of jagged, weathered rock. The oil presents the viewer with a pure overpowering visceral presence, a presence that is primal and visually intimidating. The design is simple and pure in its intent. The forms surge forward with the power of a giant ocean wave. There is no other way to describe it. The viewer faces oncoming waves of impending and inevitable brutality and violence. Frazetta is painting pure power here. There is sublimity here. No one does it better. The work is very well known and a quintessential Frazetta scene. To this day, this painting remains one of the best selling Frazetta posters ever. A moody and dramatic masterpiece being made available by a Frazetta family member. Signed in lower left of art, "Frazetta © 69". Retaining handwritten note in black ink on the verso, "This painting is property of Frank Frazetta!!" Exhibiting softened lower corners and very minor edge wear. In fine condition. **$350,000 - $450,000**




*continued next spread*

**17. Frank Frazetta unfinished oil painting for *Lord of the Rings*.** (ca. 1970s) Accomplished in oils on 12.25 x 16 in. artist board. Frazetta was commissioned to create a pen and ink *Lord of the Rings* portfolio in the early 1970s. He misunderstood the assignment, thinking the work was to be in color, and began this painting. When he realized the portfolio was to be in ink and not oils, he put this work aside, intending to return to it one day. He never did. One can see the lush vegetation associated with *LOTR*, and the roughed-out beginnings of "Hobbits" crossing the wooden bridge. Signed with initial "F" in the lower left of art. Exhibiting minor edge wear and faint soiling to upper white areas. Otherwise in fine condition. **$4,000 - $6,000**

**18. Frank Frazetta pig boy eating an apple watercolor.** (1995) Accomplished in pencil and watercolor on 9 x 10.5 in. trimmed artist leaf. Frazetta was famous for his barbarians, beasts, and babes. Yet he was also known for his whimsical side, which was always evident throughout his illustrious career. This fine work is an example of the humor he often displayed in his subjects. A delicately rendered scene illustrating Frank's subtle sense of humor. Signed in the lower left of art, "Frazetta 95". In very fine condition. **$3,000 - $5,000**

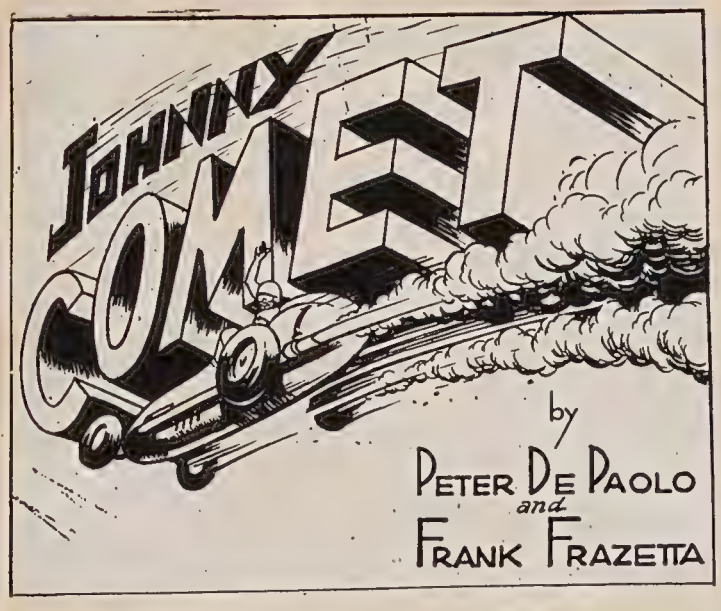
**19. Frank Frazetta "Green Death" watercolor.** (1980s) Accomplished in pencil, ink and watercolor on 8 x 10 in. artist leaf. A magnificent recreation by Frazetta of his original "Green Death" oil painting. The Frazetta family sold the original oil, a favorite of the artist's wife, Ellie. At her behest, Frank set about recreating the painting he'd sold. This is that recreation. The work is a wonderful revisiting of the original composition. It isn't a preliminary, but a fully contemplated and finished work done in painstaking detail. The new work also became a favorite of Ellie's, and she kept it until her death. Signed in the lower left, "Frazetta". In fine condition. **$20,000 - $30,000**

**20. Frank Frazetta *Johnny Comet* Sunday.** (ca. 1970s) Accomplished in pencil and ink with paste-up stat logo on 17 x 25 in. artist board. In the recent Profiles in History "Doc Dave Winiewicz Frazetta Collection" Auction 79, the piece considered the #1 *Johnny Comet* Sunday was sold for $48,000. The Sunday on offer here is widely considered a close #2. A tour de force with huge and expressive pools of ink. Beautifully staged panels depict "Johnny" and "Jean", his beautiful girlfriend. Interestingly, the page was gifted to artist Bernie Wrightson in the 1970s and is inscribed and additionally signed in blue ink by Frank in the first panel, "To Berni, with Best Regards, from Frank Frazetta" in his artistic signature style. A top five *Johnny Comet* Sunday and a great chance to pick up a Frazetta masterpiece. Exhibiting some toning, slight staining to edges, a few light folds, and corner chipping. Otherwise in fine condition. **$25,000 - $35,000**

JOHNNY OMEGA
by
PETER DE PAOLO
and
FRANK FRAZETTA
WHAT ARE YOU MADE UP FOR?
TONIGHT'S MY LODGE NIGHT. HAVE YOU SEEN MY SWORD?
YOU HUNG IT IN THE TOOL SHED LAST MONTH, AFTER YOU GOT THROUGH CUTTING WEEDS WITH IT.
WHERE'S THE MASQUERADE?
TONIGHT'S MY LODGE NIGHT..AND WHAT'S SO FUNNY ABOUT IT?
GOSH, MR. BOTTLE, YOU LOOK LIKE AN ADMIRAL.
LET'S HAVE SOME FUN WITH HIM, JEAN!
NOW, JOHNNY..
HELLO, POLICE? THERE'S A CRAZY PERSON, DRESSED LIKE NAPOLEON, DRIVING A PICK-UP TRUCK TOWARDS CLOVER!
OH, JOHNNY, THAT'S MEAN..
EVERYBODY'S RIGHT. I DO LOOK SILLY IN THIS GET-UP. I'M NOT GOING TO THE MEETING.
10-19
WELL FOR PITY SAKE! POP WENT OFF TO THE LODGE AND FORGOT HIS UNIFORM!
ATTENTION ALL CARS, CRAZY PERSON DRESSED AS NAPOLEON.. HEADED TOWARDS CLOVER..
POLICE
TELL 'EM WHO I AM.. AND THEN START RUNNING!

*continued next spread*

20 continued



TONIGHT'S MY LODGE NIGHT. HAVE YOU SEEN MY SWORD?

To Bern! With Best Regards From Frank Frazetta

YOU HUNG IT IN THE TOOL SHED LAST MONTH, AFTER YOU GOT THROUGH CUTTING WEEDS WITH IT.

OW, HNNY..

HELLO, POLICE? THERE'S A CRAZY PERSON, DRESSED LIKE NAPOLEON, DRIVING A PICK-UP TRUCK TOWARDS CLOVER!

OH, JOHNNY, THAT'S MEAN..

EVERYBODY'S RIGHT. I **DO** LOOK SILLY IN THIS GET-UP. I'M NOT GOING TO THE MEETING.

ENTION ALL , CRAZY ON DRESSED POLEON.. ED TOWARDS OVER..

POLICE

POLICE

TELL 'EM WHO I AM.. AND THEN ***START RUNNING!***

**21. Frank Frazetta Native American watercolor.** (ca. 1970s) Accomplished in pencil and watercolor on 8 x 8.5 in. trimmed artist leaf. Frazetta would often create watercolor preliminaries of concepts he had for new oil works. This Western work is one such prelim, never realized as an oil painting. Previously folded and framed to highlight the central image. Initialed by Frazetta at top right, "F". Exhibiting several folds, slight staining, with a pen test and detail sketch in the left border. Otherwise in very good condition. **$4,000 - $6,000**

**22. Frank Frazetta "Death Dealer #6" sketch.** (1980s) Accomplished in pencil and artist marker on 14 x 15 in. vellum. A wonderful and large rendering of Frazetta's signature character, "Death Dealer," worked up for one of his paintings. Death Dealer works are rare, especially in this large format. Exhibiting marginal toning, edge wear and paper loss (heavy to lower border and right corner), some creasing, toning to outer borders, and signs of studio soiling and minor spatter indicating Frazetta's personal handling of the piece. Nothing detracting from the artwork itself. In overall very good condition. Comes with a COA from the Frazetta family. **$1,000 - $1,500**

**23. Don Heck cover art for *The Avengers* #39.** (1967) Accomplished in ink touch up on 15 x 22. in. original stat tipped to artist board. A beautiful, twice up cover to the original *The Avengers* #39. A commanding and iconic image of various superheroes in battle. The piece is largely stat, with elements of ink touch up throughout. Retaining typed copyright information and Comics Code Authority approval stamp on the verso. Exhibiting adhesive staining, tape remnants, some soiling, and tape repair to verso. In good condition. **$1,000 - $2,000**

**24. Jeffrey Jones cover art of "Child with Satellite" for *Amazing Magazine*.** (1974) Accomplished in pencil and oils on 9 x 11.75 in. canvas board. Jones made his considerable fame in part by illustrating science fiction books and magazines, and was considered on par with Frazetta, who himself considered Jones a formidable peer. This memorable cover was for the February 1974 issue of *Amazing Magazine*, and depicts a space shuttle suspended in the foreground, juxtaposed against a background of the pensive face of a child. A brilliant, unforgettable device. Signed in the lower right with Jones' characteristic initial "J". In fine condition. **$3,500 - $5,500**

**25. Jeffrey Jones "Swamp Creature" painting.** (1974) Accomplished in oils on 15.75 x 23.75 in. wooden board. This commanding oil painting was used for a puzzle published by American Publishing Corp. Created at the time of Jones' involvement with his fellow Studio artists, the creature bears a keen resemblance to Berni Wrightson's *Swamp Thing*. In fact, Wrightson himself posed for the creature! A detailed and fine work with much depth and nuance. Signed in the lower right with Jones' characteristic initial "J". Exhibiting minor areas of rubbing around the outer .25 in. of the perimeter from previous framing. In fine condition. **$12,000 - $14,000**

**26. Jeffrey Jones "King Kong" painting for *The Art of Jeffrey Jones*.** (1997) Accomplished in oils on 36 x 26 in. stretched canvas. A wonderfully large and iconic work by master artist Jeffrey Jones, depicting the legendary King Kong confronting a pteranodon encroaching on his lair. Jones loved the classic fantasy films of his youth, which influenced his artistic sensibility, and he took great pleasure in producing this powerful and commanding work. Signed in the lower left with Jones' characteristic initial "J". In fine condition. **$8,000 - $12,000**

**27. Jeffrey Jones "Tarzan" oil painting.** (ca. 1990s) Accomplished in oils on 36 x 46 in. stretched canvas. A large, impressive work. Jones was one of the most successful Tarzan artists to illustrate the famous character. This fantastic scene depicts Tarzan, bow and arrow aimed at an unseen foe, with an approaching crocodile and a beautiful girl at his side prepared to assist! A dramatic and timeless rendering of the well-loved character. Signed in the lower left with Jones' characteristic initial "J". In very fine condition. **$12,000 - $16,000**

**28. Jeffrey Jones "Archeress" oil painting.** (ca. 1990s) Accomplished in oils on 12 x 16 in. stretched canvas. Outstanding oil portrait, rendered in subtle warm tones, of a beautiful and determined archeress. An expressive work by one of the finest fantasy artists of the 20th century. Signed in the lower left with Jones' characteristic initial "J". In very fine condition. **$2,000 - $3,000**

**29. Jeffrey Jones "Sea Serpent" oil painting.** (1995) Accomplished in oils on 36 x 26 in. stretched canvas. A gorgeous and expressive rendering of a primitive native staying low to the ground at the ocean's shore, lest he be seen by the dangerous behemoth rising up from the depths. A dramatic narrative that is lush in its execution. From *At the Earth's Core*, and published in *The Art of Jeffrey Jones*. Signed in the lower right with Jones' characteristic "J" initial. In very fine condition. **$3,500 - $4,500**

**30. Jeffrey Jones "Monster Men" oil painting for an Edgar Rice Burrough's calendar.** (1998) Accomplished in oils on 26 x 36 in. stretched canvas. A gorgeous rendition of one of *Edgar Rice Burrough's Monster Men* as published in the ERB Calendar. A graphic zombie predating *The Walking Dead* by many years. A moody and dramatic painting. Signed in the lower right with Jones' characteristic initial "J". In fine condition. **$4,000 - $6,000**

**31. Jeffrey Jones painting of a landscape with flowers.** (1997) Accomplished in oils on 12.5 x 13 in. artist board. A lovely and delicate impressionistic gem depicting flowers along a river. Signed by the artist in the lower left in brown oil paint "J". In fine condition. **$800 - $1,200**

**32. Jeffrey Jones "Blazing Sunset" painting.** (2004) Accomplished in oils on 24 x 18 in. stretched canvas. Jones was well known for his book covers and strip work. Frank Frazetta once called Jones his favorite living artist. The aptly titled, "Blazing Sunset" is a beautiful example of Jones' landscape work. A superb use of color and form. Signed in the lower left with Jones' characteristic initial "J". In very fine condition. **$1,000 - $1,500**

**33. Jeffrey Jones Upstate New York winter landscape painting.** (1997) Accomplished in oils on 20 x 16 in. stretched canvas. Jones loved to create these impressionistic landscapes that reflected not only the upstate N.Y. beauty in which he lived, but also helped him express the reflective side of himself. This emotional winter work is both somber yet vibrant. Signed in the lower right with Jones' characteristic initial "J". Exhibiting minor handling. In fine condition. **$800 - $1,200**

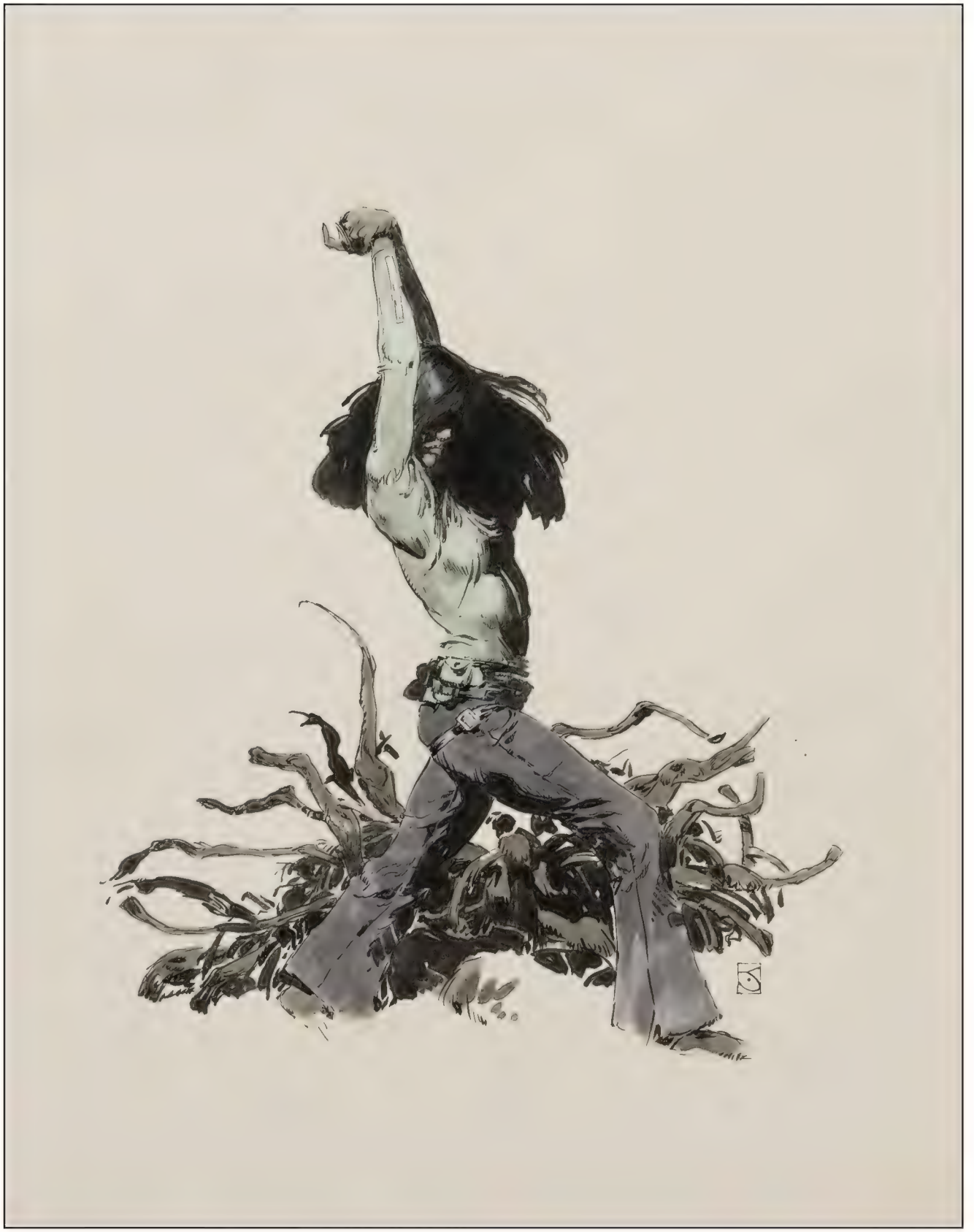
**34. Jeffrey Jones Upstate New York waterfall landscape painting.** (ca. 1990s) Accomplished in oils on 15 x 17 in. stretched canvas. A beautifully done impressionistic painting of a classic upstate NY waterfall scene. Boldly rendered with much feeling. In fine condition. **$800 - $1,200**

**35. Jeffrey Jones wetlands painting.** (1997) Accomplished in oils on 16 x 14 in. stretched canvas. Jones was well known for not only his brief comic book work (*Wonder Woman*) but also for his ground-breaking *Idyl* and countless noteworthy book covers that he created from the 1970s-90s. He later began to create landscapes in his spare time as a labor of love. In this beautiful example of Jones' landscape work, he uses a light and airy pallet to create an ethereal scene. Signed in the lower left with Jones' characteristic initial "J". Exhibiting some wear and handling from extreme edges and light surface soiling. Otherwise in very good to fine condition. **$1,200 - $1,600**

**36. Jeffrey Jones Mongol oil painting.** (1999) Accomplished in oils on 18.25 x 24 in. stretched canvas. This large and impressive piece depicts a noble Mongol, resplendent in a period headdress and attire. Jones' impressionistic style is particularly confident and sure here. A wonderful example of Jones' oil work. Signed in the lower right with Jones' characteristic initial "J". In fine condition. **$6,000 - $8,000**

**37. Jeffrey Jones pensive lady watercolor.** (1986) Accomplished in pencil and watercolor on 8 x 9 in. watercolor paper visible through mat. Jones was well known for his melancholia, which permeated his life and work. Jones' watercolor portraits of melancholic women in profile are beloved by his fans. This piece is a particularly nice example, and is delicately rendered in pencil and fine watercolor. Signed by the artist in pencil at lower left of art, "J". In very fine condition. **$1,000 - $1,500**

**38. Jeffrey Jones Native American ink and watercolor.** (1973) Accomplished in ink, pencil, and watercolor on 11 x 14 in. artist leaf. A gorgeous rendering of a Native American, which was published in *Graphic Gallery* #2. These color-brushed works are in high demand and seldom come to the marketplace. A lush and finished drawing. Signed at lower right, "J". Retaining a handwritten purchaser agreement handwritten on the verso signed, "J. Jones". Exhibiting light even toning. In very fine condition. **$2,000 - $3,000**



**39. Jeffrey Jones cavemen at a lake illustration.** (1973) Accomplished in pencil and brushed ink on 14 x 19 in. artist leaf. A dramatic depiction of a Caveman looking into the dark and foreboding waters of a lake as the head of a corpse bobs up from the dark abyss. A large finished work, with beautifully brushed pools of ink below the midway sight line giving the piece a wonderful bottom weight. Reminiscent of Jones' studio-mate Bernie Wrightson's "Moonpool" painting. Initialed "J" in the center of art and signed "Jeff Jones" in the bottom blank border. Exhibiting a slight 1 in. stain at bottom left, not affecting art. In fine condition. **$2,000 - $3,000**

**40. Jeffrey Jones *Idyl* "extinction".** (1973-74) Accomplished in pencil and brushed ink on 20 x 25.75 in. artist leaf. Jeff Jones mastered the art of illustration in many mediums. Without a doubt, his signature creation was *Idyl*, the idiosyncratic woman-child that graced the pages of *National Lampoon* magazine from 1972-1975. Done in an impressive large format, not unlike the classic Sunday pages of Foster, Herriman, and Raymond, the strip is mysterious and seductive at the same time. Jones' brushed ink technique gives the strip a rich look. "Idyl", the ever-pregnant ("with thought", according to Jones) beautiful brunette sits atop a dinosaur and ponders life. One of the finest *Idyl* strips Jones created, and certainly the finest *Idyl* strip ever to come to auction. Signed in lower right ,"J". Retaining publication notation in the lower margin. Exhibiting toning to artwork and clean pinholes to corners. In fine condition. **$6,000 - $8,000**

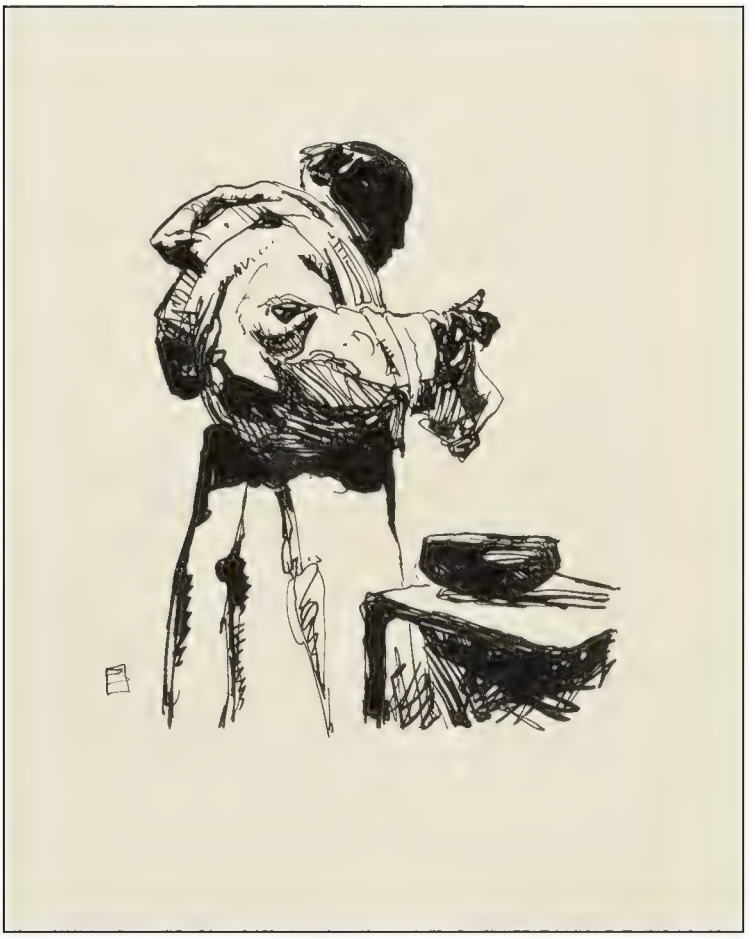
**41. Jeffrey Jones published Girl and Zombie plate.** (ca. 1970s) Accomplished in pencil and brushed ink on 13.5 x 17 in. artist board. A beautiful and rare plate that was used in the first Jeff Jones portfolio published by Middle Earth in the early 1970s. A moody and memorable motif that Jones would return to: beauty and the (zombie) beast! Signed in the lower left with Jones' characteristic initial "J". In fine condition. **$4,000 - $6,000**

**42. Jeffrey Jones nude illustration.** (1972) Accomplished in pencil and ink on 7.5 x 10 in. artist leaf tipped to board. A lovely example of Jones' brushed ink work, the same style used to create his iconic *Idyl* strip. A delicate nude used as the back cover to *Now and Then Times*. Signed and dated below the artwork, "J 1972". Inscribed in faded ink at the bottom, "to Harry, Jeff Jones". Retaining handwritten, "- .Hem. 27-", on the verso. Exhibiting minor soiling and a 7.5 x 1 in. water stain to the extreme lower edge of the backing board. In fine condition. **$800 - $1,200**

**43. Jeffrey Jones "The Ramapo Salamander" painting published in *The Catskill Witch*.** (1974) Accomplished in pencil and brushed ink on 11 x 14 in. artist leaf. Jeffrey Jones was well known for his talents in many genres and use of different media. His pen and ink work is particularly fine and sought after. In 1974, Jones created the illustrations for the book, *The Catskill Witch*, wherein this piece was published. Jones entitled this work in pencil at the bottom, "The Ramapo Salamander". Signed with Jones' familiar "J" in a box at lower left. Exhibiting minor soiling to edges. In fine condition. **$800 - $1,200**

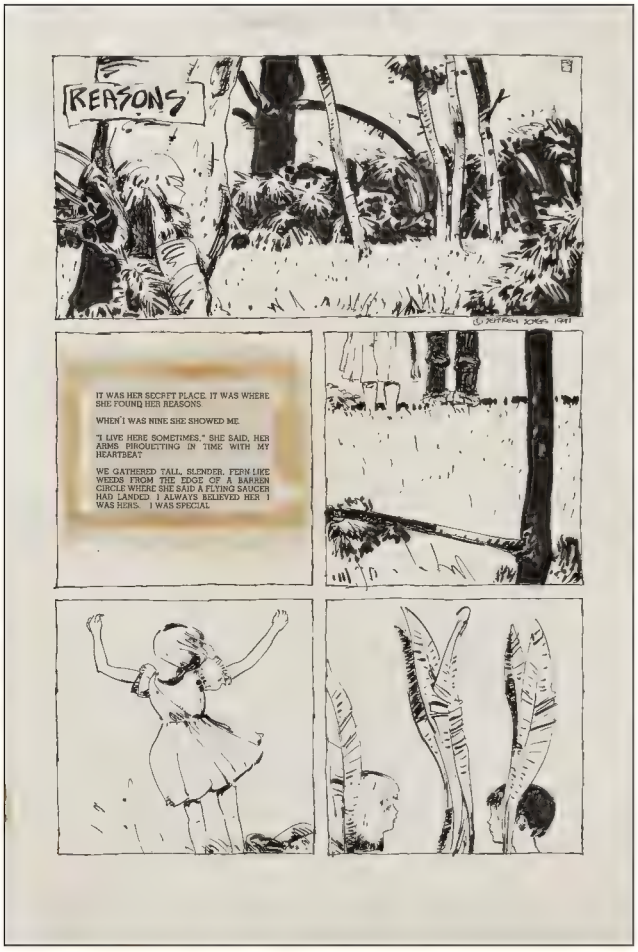
**44. Jeffrey Jones Native American illustration.** (1983) Accomplished in pencil and sepia ink on 10 x 14.5 in. artist leaf. A beautiful and evocative rendering of a noble and solitary Native American brave. Originally sold in Sotheby's Comic Art auction in 2002. Exhibiting slight toning around a .25 in. perimeter and a stain to the verso, not affecting recto. In fine condition. **$800 - $1,200**

**45. Jeffrey Jones horse illustration published in *A Game of Thrones*.** (1990s) Accomplished in pencil and ink on 9 x 11.5 artist leaf. Jeffrey Jones was an evocative and sensitive artist whose work transcended any medium. This fine drawing of a bucking bronco is a lovely example of Jeff's fine pen and ink style. Published in the book *A Game of Thrones*. Signed at lower left of art, "J". Exhibiting faint toning. In fine condition. **$800 - $1,200**

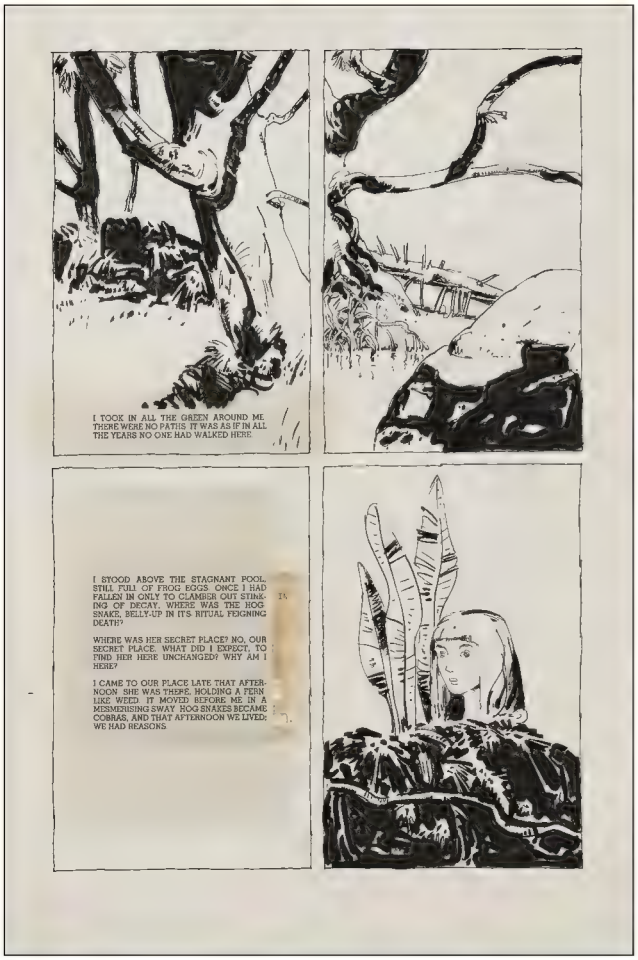


**46. Jeffrey Jones Monk illustration published in *A Game of Thrones*.** (ca. 1990s) Accomplished in pencil and ink on 8.75 x 11.5 in. artist leaf. Jeffrey Jones was a wonderfully evocative artist whose style transcended any medium he worked in. This fine drawing of a contemplative Monk is a lovely example of Jeff's fine pen and ink style. Published in the book *A Game of Thrones*. Signed at lower left of art, "J". Exhibiting minor ink smudges by the artist to the extreme left edge, not affecting art. In fine condition. **$800 - $1,200**

**47. Jeffrey Jones "The Jones Axeman" illustration.** (1999) Accomplished in pencil and ink with white-out on 8.5 x 11 in. artist leaf. Jones would often create his lovely ink works for collectors in between paintings and covers that commanded most of his time and attention. This forceful and inspired drawing is titled, "Axeman" for obvious reasons. The drawing is confident, mature, and sure. Signed at lower left of art, "J". Exhibiting some minor waviness from medium. In fine condition. **$600 - $800**


REASONS
IT WAS HER SECRET PLACE. IT WAS WHERE SHE FOUND HER REASONS.
WHEN I WAS NINE SHE SHOWED ME.
"I LIVE HERE SOMETIMES," SHE SAID, HER ARMS PIROUETTING IN TIME WITH MY HEARTBEAT.
WE GATHERED TALL, SLENDER, FERN LIKE WEEDS FROM THE EDGE OF A BARREN CIRCLE WHERE SHE SAID A FLYING SAUCER HAD LANDED. I ALWAYS BELIEVED HER. I WAS HERS. I WAS SPECIAL.

**48. Jeffrey Jones "Reasons" 3-page story art published in *A1* Book 5.** (1991) Accomplished in pencil and ink with paste-up elements on (3) 12 x 18 in. comic art stock leafs. A fine work done in Jones' characteristic pen and ink style, the story displays many of the artist's hallmarks, such as lush foliage, a young girl, and pools of mysterious dark ink throughout. A beautiful grouping published in a comic called *A1*. Exhibiting some slight yellowing to text elements. In fine condition. **$4,000 - $6,000**


I TOOK IN ALL THE GREEN AROUND ME. THERE WERE NO PATHS. IT WAS AS IF IN ALL THE YEARS NO ONE HAD WALKED HERE.
I STOOD ABOVE THE STAGNANT POOL, STILL FULL OF FROG EGGS. ONCE I HAD FALLEN IN ONLY TO CLAMBER OUT STINKING OF DECAY. WHERE WAS THE HOG SNAKE, BELLY-UP IN ITS RITUAL FEIGNING DEATH?
WHERE WAS HER SECRET PLACE? NO, OUR SECRET PLACE. WHAT DID I EXPECT, TO FIND HER HERE UNCHANGED? WHY AM I HERE?
I CAME TO OUR PLACE LATE THAT AFTERNOON. SHE WAS THERE, HOLDING A FERN LIKE WEED. IT MOVED BEFORE ME IN A MESMERISING SWAY. HOG SNAKES BECAME COBRAS, AND THAT AFTERNOON WE LIVED. WE HAD REASONS.

THE DAY WAS HEAVY WITH DARKENING WEATHER. THERE WAS NO RAIN YET, BUT THAT IONIC, ELECTRIC HAIR BRISTLING FEELING ALONG THE EDGES OF A BODY MOVED ON THE SURFACE OF MY SKIN. I WONDER ABOUT THIS CONSCIOUSNESS. WHY AM I HERE? WHO AM I?
IT BEGAN TO RAIN... HEAVY DROPS. VAPOR WAS RISING FROM THE WARM GROUND AS THE TEMPERATURE DROPPED. IT WAS SUMMER.
THAT WAS LONG AGO. NOW IT WAS SUMMER AGAIN. I WALKED INTO THE WOODS OF THAT UNFORGOTTEN TIME. WHAT WAS I LOOKING FOR? I JUST FELT LIKE COMING BACK.
THERE WAS A LOT BETWEEN ME AND THESE WOODS, AS I LOOKED AROUND. ALL AND NOTHING HAD CHANGED. I NEEDED TO FIND THE PLACE. I WILLED MYSELF TO REMEMBER.

**49. Jeffrey Jones Barbarian illustration.** (1999) Accomplished in pencil and ink on 11 x 13 in. artist leaf. A moody ink drawing that Jones created for a collector. Generously inked, the piece is particularly compelling, with our hero in a contemplative pose. Signed at lower left of art, "J". Exhibiting some ink spotting and smudging by artist to the borders, not affecting art. In fine condition. **$600 - $800**

**50. Jeffrey Jones "Flash Gordon" and "Dale" illustration.** (2001) Accomplished in pencil and ink on 9 x 11.5 in. artist leaf. Jones' ink illustrations are highly sought after and often compared to Frazetta's works in their intensity of execution and fine visual appeal. This drawing is an example of that. A dynamic rendering of Flash Gordon with ray gun and Dale. A bird flying above them. Signed by Jones with his signature initial "J" below left. Exhibiting some stray pencil marks to extreme edges. In fine condition. **$600 - $800**

**51. Michael Kaluta illustration for *Swords of Shahrazar* by R.E. Howard.** (1976) Accomplished in pencil and ink on 7 x 10 in. artist leaf. Kaluta illustrated the R. E. Howard novel at the behest of his friend Roy Krenkel, and this lovely and fine-lined work is reminiscent of the great Krenkel's style. The work illustrates the line, "He had the advantage of position", which the artist has handwritten below the art. Signed at center left, "MW Kaluta". Retaining notations in the top right margin, and faint pencil work in the white areas of the art. Exhibiting minor soiling. In fine condition. **$1,000 - $1,500**

**52. Michael Kaluta "Crimson God" painting.** (1975) Accomplished ink, oil, watercolor and other media on 12.5 x 18 in. heavy artist leaf visible through mat. A unique and fantastic Kaluta painting uncharacteristically in oil paint, with touches in watercolor and ink throughout. The scene depicts an angry R. E. Howard-style character in fantastic surroundings, clutching a revolver, his hand resting upon a colorful creature. A finely inked work with symbolic touches throughout. Created during the era of Kaluta's residence with "The Studio" artists. Signed in lower left, "M W Kaluta 1975". In fine condition. **$14,000 - $16,000**

©M. KALUTA
1975

**53. Michael Kaluta cover art for *Secrets of Haunted House* #8.** (1977) Accomplished in pencil and ink on 11.5 x 16.5 in. artist leaf. A wonderfully detailed vintage cover to the DC Comics horror book. Our hero brandishes a magical pentagram, commanding the power of a huge demonic figure that holds him and many treasures in his hands. Retaining the DC Comics house inkstamp and copyright notice on the verso. In fine condition. **$6,000 - $8,000**

**54. Michael Kaluta *A Gift from the Gozniks* illustration.** (ca. 1970s). Accomplished in pencil and ink on 5.75 x 16.5 in. trimmed artist leaf. Kaluta is the master of the fine ink line and this oblong work beautifully showcases his keen sense of design. We see a man and woman beside a tree and the reflection of the tree and clouds rippling in the water below. Above the work is noted in blue marker, "Fantastic 684-2 'A gift from the Gozniks' page 25 G. Eklund one illo for splash, M W Kaluta". Published in *A Gift from the Gozniks*. Retaining pen and ink tests on the verso. Exhibiting clipped upper right corner and single hole punch above art. In fine condition. **$1,000 - $2,000**

**55. Michael Kaluta cover art for *Bold Adventure* #3.** (1983) Accomplished in pencil and ink with paste-up elements on 11 x 16.5 in. comic art stock. Created as a cover for PC Comics in 1983, this World War II period illustration was exactly right for Kaluta! Very finely rendered work with a bit of a WWII plane (a Spitfire, natch!) behind our hero. Signed twice, in the lower right of art, "M W Kaluta 83", and above the art line, inscribed in ink, "Raphael Ruiz...here's to the Midnight Oil! M W Kaluta 11-4-84". Exhibiting light wear and tape residue along the top blank border of the art. In fine condition. **$6,000 - $8,000**

Raphael Ruiz... Here's to the Midnight Oil!
11 4 84
PC
BOLD ADVENTURE
presents:
SPITFIRE
He declared war on the Allies and the Axis! And he was about to win.

**56. Michael Kaluta "The Shadow" over Earth painting.** (1988) Accomplished in ink, watercolor and mixed media on 14.75 x 19 in. artist leaf. Kaluta surely is the definitive illustrator of the pulp hero The Shadow and he alone was able to recreate the 1920s period feel to the character, although Kaluta drew him much later in the century. Kaluta created this lovely work as a commission, and it depicts the classic Shadow figure overlooking the Earth and space. Finely detailed and colored to perfection. Signed in ink at left center, "M Kaluta 1988". Exhibiting tape remnant to upper edge of verso. In very fine condition. **$4,000 - $6,000**

**57. Michael Kaluta *The Shadow* "Cranston" and "Lane".** (1987) Accomplished in ink and watercolor on 23 x 29 in. artist leaf. A large and terrific drawing by the definitive *Shadow* artist, depicting Lamont Cranston lighting a cigarette for Margo Lane, below a poster of "The Shadow" with guns blazing. A perfect work in rich colors contrasting nicely with The Shadow's red scarf and cape. This is a 1987 recreation of the 1970s original poster art as seen in *The Studio* book. A huge and commanding piece. Signed lower left, "M W Kaluta 1987". In fine condition. **$16,000 - $18,000**

THE Shadow

**58. Michael Kaluta cover art for *Weird War Tales* #2.** (1990) Accomplished in ink and watercolor on 13 x 23 in artist leaf. This dynamic work served as the cover for DC Comics *Weird War Tales* Vol. 2, No. 2. The detailed work depicts an artist decorating the side of a fighter plane while a militaristic creature looms over him. A large and beautiful image, richly colored. Signed in the bottom left of art, "M W Kaluta '90". Retaining Comics Code Authority approval inkstamp on the verso. Exhibiting some edge wear and tape remnants to top border. The art remains in fine condition. **$4,000 - $6,000**

**59. Michael Kaluta *WitchCraft* painting.** (1994) Accomplished in ink and watercolor on 28.75 x 23 in. artist leaf. A large triptych illustrating the three memorable covers from the Vertigo three-issue *WitchCraft* comic series, all combined here in one mind-blowing image. Delicately rendered with much fine line ink work, and water colored in cool earthy greens. Many allegorical and symbolic details are drawn into the work. Signed by the artist at top right, "M W Kaluta, 1994". In very fine condition. **$4,000 - $6,000**

**60. Michael Kaluta cover art for *The Shadow: In the Coils of the Leviathan* #2.** (1993) Accomplished in ink and watercolor on 16.5 x 23 in. artist leaf. Fantastically surreal illustration of the pulp hero "The Shadow", used for a Dark Horse produced comic cover. Depicting the Shadow's gloved hands holding a scene of explosive mayhem! Kaluta is the master of colorful and evocative scenes and this work delivers. Signed at middle right,"M W Kaluta 93". Exhibiting minor toning in blank borders from previous matting. In very fine condition. **$12,000 - $16,000**

**61. Michael Kaluta cover art for *The Shadow: In the Coils of the Leviathan* #4.** (1994) Accomplished in ink and watercolor on 14 x 21 in. artist leaf visible through mat. Used as a cover for the Dark Horse *The Shadow* series, this brilliant and dynamic artwork depicts our mysterious hero descending into the city sewer system, risking watery death. Wonderful perspective and finely rendered ink work. Signed at lower right, "M W Kaluta 94". In very fine condition. **$14,000 - $16,000**

**62. Michael Kaluta cover art for *The Shadow* film adaptation comic series.** (1994) Accomplished in ink, watercolor, and other media on 11.5 x 16.5 in. artist leaf. An incredibly detailed and finely rendered work, this memorable piece was used as the cover to #1 of Dark Horse's 2-issue comic adaptation of the 1994 Universal film. Very finely rendered, the art harkens back to the fine work of artists from a bygone era such as Arthur Rackham. A masterpiece. Retaining notation in upper left blank border, "Shadow Movie Cover #1". Signed in ink at left, "MW Kaluta '94". In very fine condition. **$12,000 - $16,000**

**63. Michael Kaluta cover art for *Prince Valiant* #2.** (1994) Accomplished in ink and watercolor on 15 x 21.25 in artist leaf. A wonderfully crafted, phantasmagorical rendering of "Prince Valiant" aboard a ship, men rowing as a woman and child look on, all while the sea and the sky evoke turmoil and adventure. Beautifully colored and presented. This painting was used as the cover to Marvel's *Prince Valiant* #2. Signed by the artist at middle right, "M W Kaluta 1994". In fine condition. **$6,000 - $8,000**

**64. Michael Kaluta cover art for *The Books of Magic* #52.** (1998) Accomplished in ink and watercolor on 11.5 x 17 in. light artist board. Lovely and vigorous rendering of the characters from the Vertigo/DC comic series. A bright red background supports our hero, looking over the scene with WWI and other era soldiers and more below. Fine details, cleanly executed. Signed mid left, "M W Kaluta 98". Exhibiting very minor corner bumping. In very fine condition. **$4,000 - $6,000**

**65. Michael Kaluta *The Shadow* "Master of Men" recreation painting.** (1999) Accomplished in ink and watercolor on 17.5 x 23 in. artist leaf. Kaluta's artistry harkens back to the finest illustrators of the past. His attention to detail and his keen sense of color and staging make all of his works memorable and desirable. This lovely work is a recreation of a previous *Shadow* cover, and depicts the Shadow symbolically controlling the city as a puppeteer. A perfect noir scene rendered in fine ink work and expressive colors. Signed lower right, "M W Kaluta '99". Exhibiting minor soiling in the blank borders. Otherwise in very fine condition. **$8,000 - $12,000**

**66. Michael Kaluta *Batman vs. Predator* illustration.** (1991) Accomplished in pencil and ink on 11 x 14 in. artist leaf. A dynamic rendering of "Batman" holding up a spinal cord with skulls, his cape fully unfurled, triumphant over his foe "the Predator", who lies amidst the rubble. Publication unknown. An evocative drawing with much ink and life to it, together with very fine line work making it a timeless masterpiece. Signed twice; once in the artwork at center, "M W Kaluta 1991", and inscribed and signed below the art, 'To Henry - Merry Christmas 1996 M W Kaluta". In fine condition. **$3,000 - $5,000**

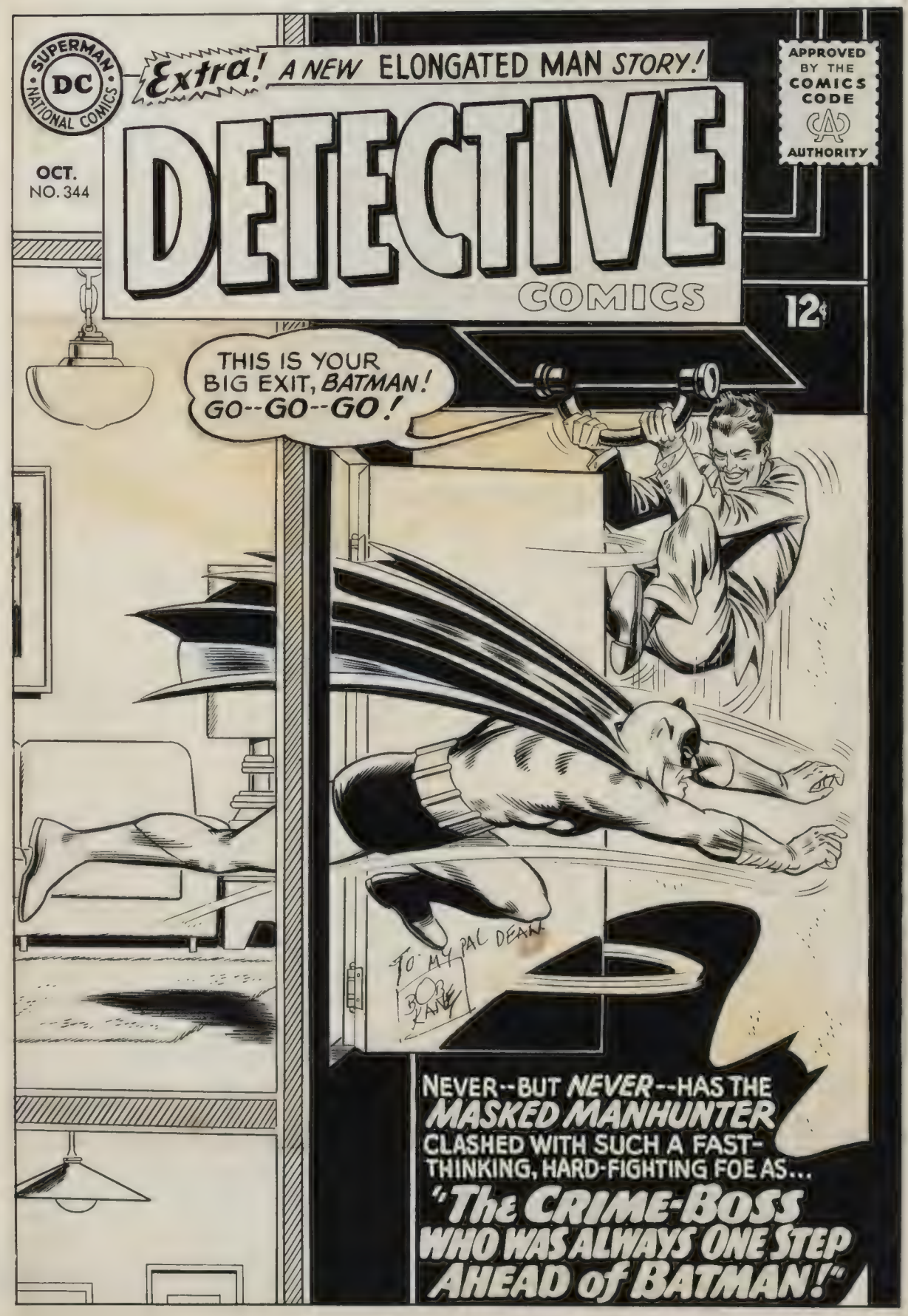
**67. Michael Kaluta large "The Shadow Knows" illustration.** (2000) Accomplished in ink and watercolor on 38.5 x 52.25 in. artist board. This tremendous piece is likely the largest finished work of the famous character ever created. It was commissioned by a patron of the arts, and Kaluta spent countless hours creating the imposing work. It depicts a scene of many layers and depth with no less than 35 characters illustrated, and imagery of a bank robbery, death, police, vintage cars, elevated trains, New York City tenements and much, much, more - all putty in the hands of "The Shadow". A major and important work. Signed in the middle right of art, "M W Kaluta 2000". Exhibiting some mounting remnants and cleanly drilled holes around the perimeter of the board in blank borders from previous framing, not affecting art. In fine condition. **$60,000 - $80,000**

CRESCENT
SERVICES

**68. Michael Kaluta cover art for *Fallen Angel* #17.** (2003) Accomplished in ink and watercolor on 15 x 20 in. artist board. A sinister and mysterious work depicting a sultry redhead with drink in hand, surrounded by lifeless bodies, against a rich backdrop. A fine painting evoking a 1940s noir feel. A mature and elegant work that served as the cover to DC Comics *Fallen Angel* #17. Signed in the body of the work, "M W Kaluta 2003". Retaining DC Comics label sticker and inkstamp on the verso. In fine condition. **$4,000 - $6,000**

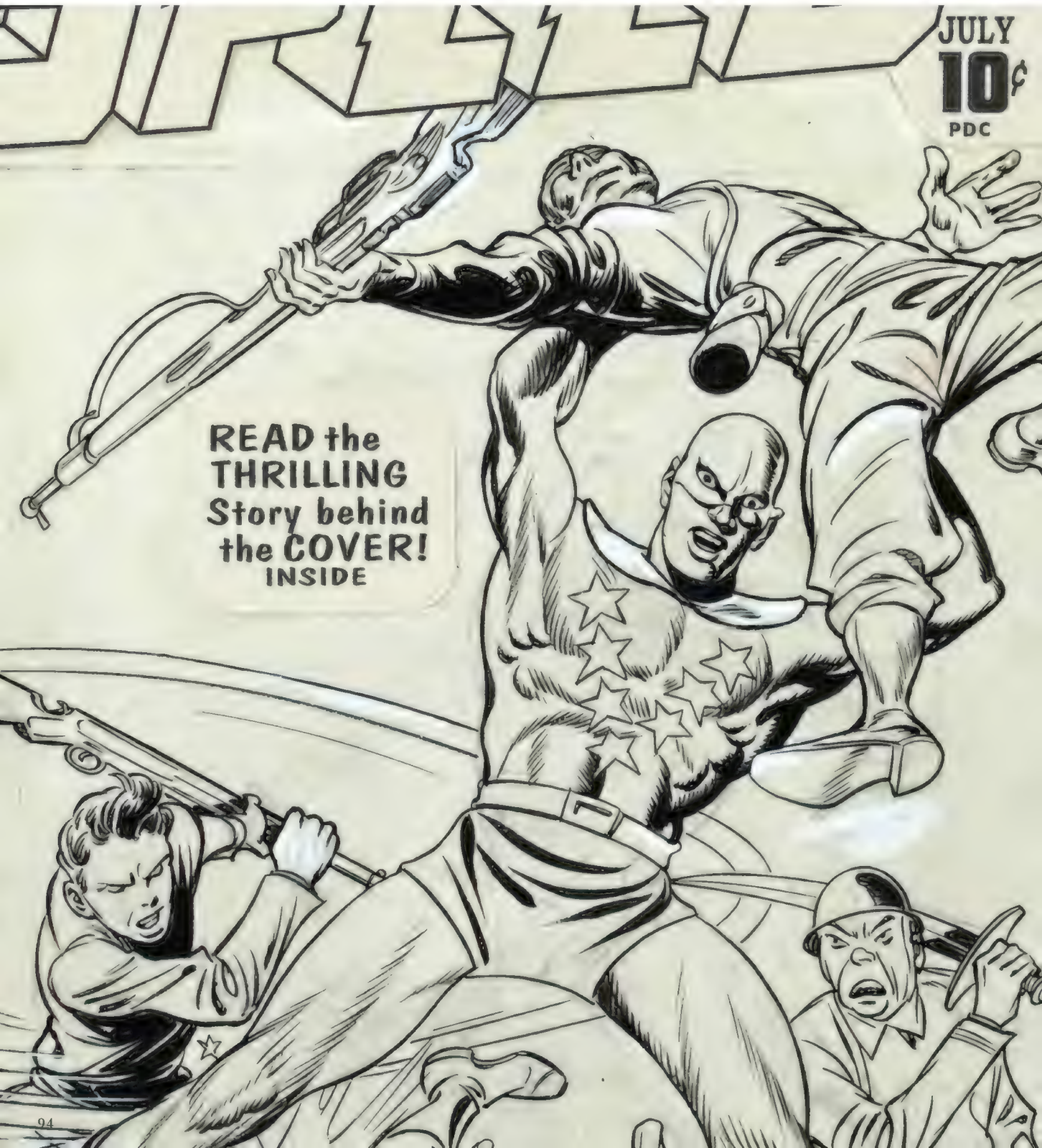
**69. Michael Kaluta cover art for *Lucifer* #70.** (2005) Accomplished in ink and watercolor on 11.5 x 17 in. comic art stock. The beautiful and evocative cover to the DC/Vertigo comic *Lucifer* #70, depicting "Lucifer" rising out of a fireplace, reading a story to devilish centaur children and mother. The striking work is colored in mauve and cool tones. A fine rendering from the master of ink drawing. Signed top right, "M W Kaluta 2005". In very fine condition. **$6,000 - $8,000**

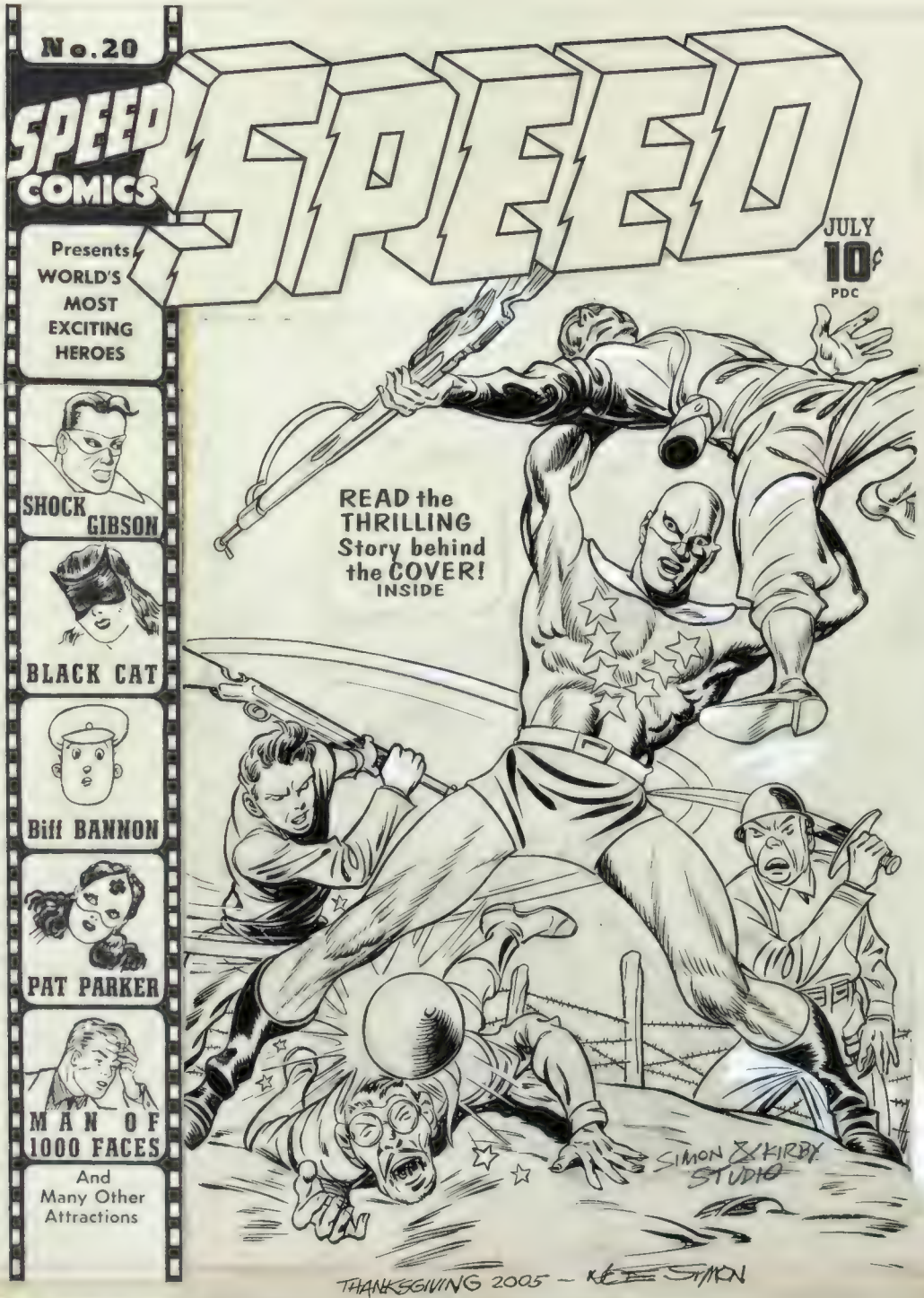
**70. Carmine Infantino cover art for *Detective Comics* #344.** (1965) Accomplished in pencil and ink with white-out and paste-up elements on 12.25 x 19.5 in. artist leaf tipped to board. In this large, dramatic and action-packed cover, "Batman" crashes through a door controlled by the elusive villain "Johnny Witts". Full of movement, character detail and nuances such as Batman's shadow taking the form of the bat signal. Silver Age large art *Batman* covers are next to non-existent in the marketplace. The bottom of the cover was trimmed 2.2 inches into the art which can be seen on close inspection. Additionally, everything from the "Detective Comics" logo and upward are replacement stats and artwork, as the cover was originally trimmed at the top. Neither of these issues significantly affect the art, as the entire Batman and crime-boss battle scene and all of the background areas are present and beautifully rendered. The estimate for this Batman cover reflects these issues accordingly. The art is signed at center and dedicated by Bob Kane, Batman's original artist and co-creator. Exhibiting marginal soiling, very minor corner bumping, and faint surface staining. In overall very good condition. **$60,000 - $80,000**


SUPERMAN
DC
NATIONAL COMICS
Extra! A NEW ELONGATED MAN STORY!
APPROVED BY THE COMICS CODE AUTHORITY
OCT.
NO. 344
DETECTIVE
COMICS
12¢
THIS IS YOUR BIG EXIT, BATMAN! GO--GO--GO!
TO MY PAL DEAN
BOB KANE
NEVER--BUT NEVER--HAS THE MASKED MANHUNTER CLASHED WITH SUCH A FAST-THINKING, HARD-FIGHTING FOE AS...
"The CRIME-BOSS WHO WAS ALWAYS ONE STEP AHEAD of BATMAN!"

**71. Ken Kelly "Chamber of Illusions" oil painting.** (1977) Accomplished in oils on 30 x 40 in. canvas board. Offered here is one of Kelly's finest and most memorable paintings created for the cover of R.E. Howard's *Conan* adventure *People of the Black Circle*. Perfect in every respect. We see stairs to the far left, and a central magical glowing orb. Conan battles dark warriors, with two already dispatched by his hand. He prepares to slay the last warrior, but there will be trouble with this one. Moody coloring of greens and red throughout. A huge, imposing, and important Kelly work. Signed lower right, "K. Kelly '77". Exhibiting minor scuffs in the staircase at left, and around perimeter edges. Otherwise in fine condition. **$25,000 - $30,000**

**72. Jack Kirby and Joe Simon cover art for *Speed* #20.** (1942) Accomplished in pencil and ink and paste-up elements on 15 x 20 in. artist board. Historic 1942 World War II battle cover penciled by the great Jack Kirby and inked by the equally great Joe Simon. This cover features "Captain Freedom" conquering Japanese soldiers on a battlefield. This actual cover art, and the comic book it appeared in, came out just four months after *Captain America* #1 hit the newsstands. There is no "Golden Age" Simon and Kirby *Captain America* cover art known to exist. Captain Freedom is almost identical to "Captain America" in appearance. To say this cover is historic is an understatement, as this cover is one of the earliest known Simon and Kirby patriotic superhero covers known to exist. The Speed Comics logo and left side images are replacement stats that match the board. Signed in the lower art, "Simon & Kirby Studio", and inscribed and signed below the art, "Thanksgiving 2005 - Joe Simon". Exhibiting minor loss to all four corners, and marginal staining. In very good condition. **$15,000 - $25,000**

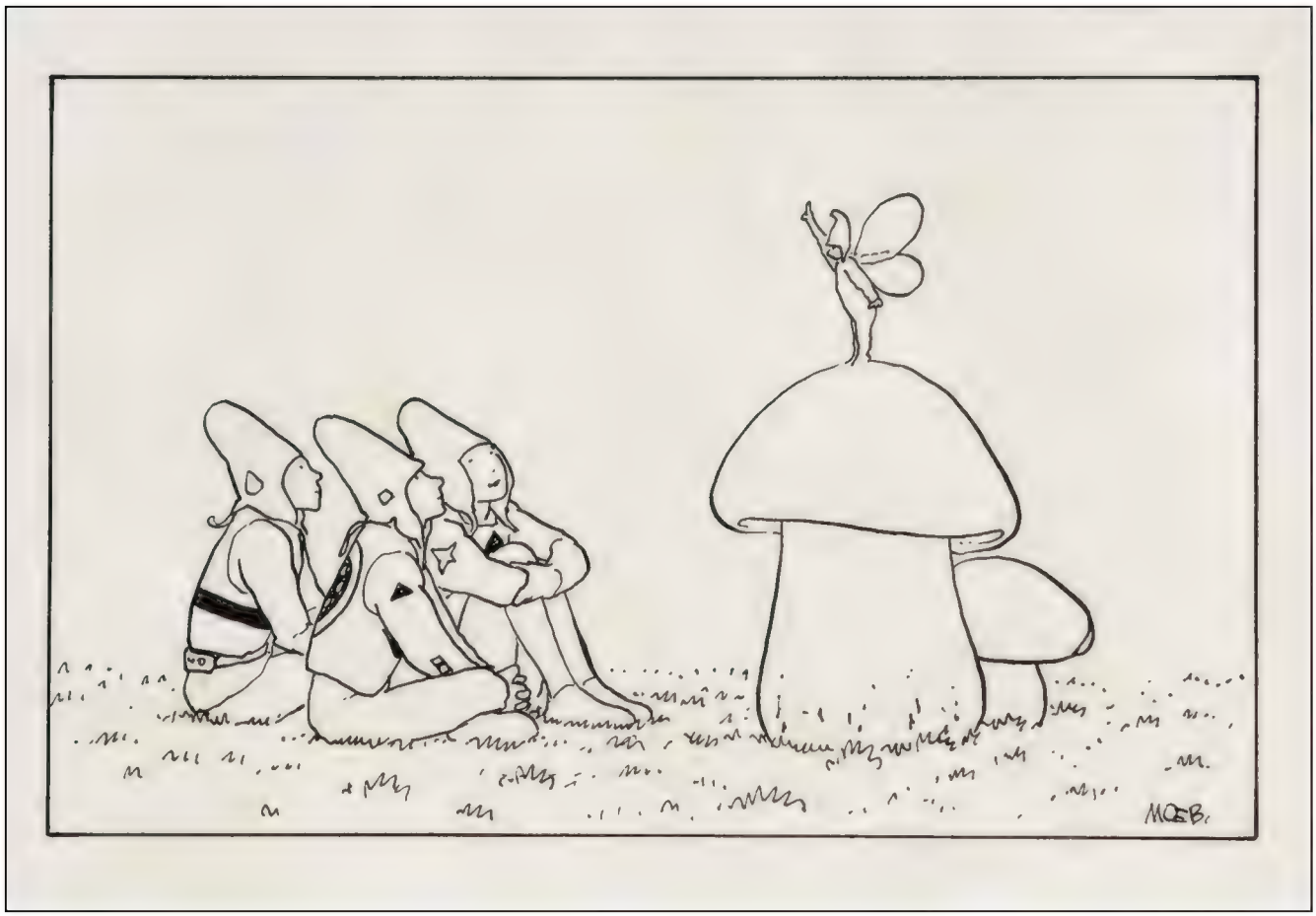


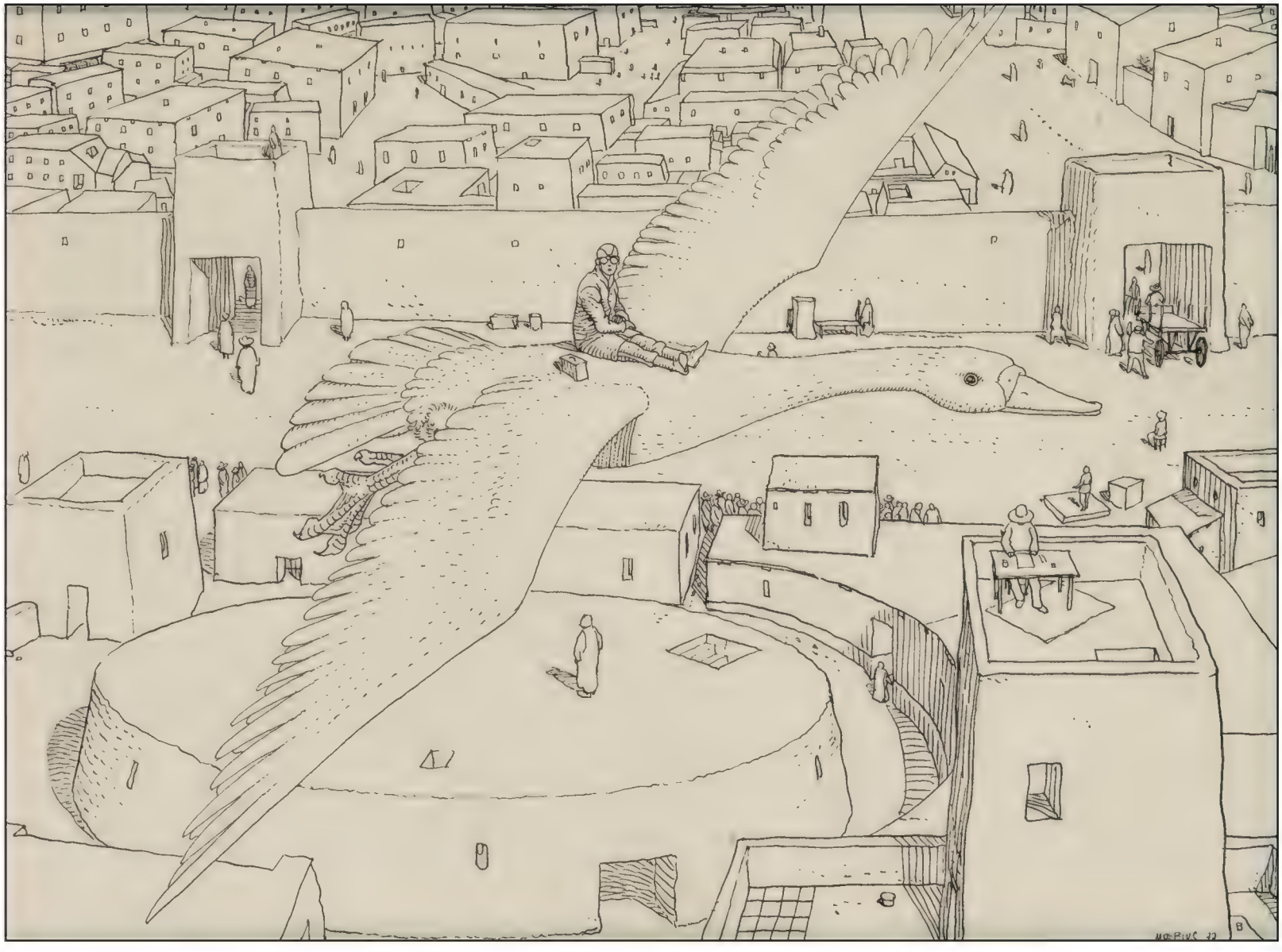

No.20
SPEED COMICS
SPEED
JULY
10¢
PDC
Presents WORLD'S MOST EXCITING HEROES
SHOCK GIBSON
BLACK CAT
Biff BANNON
PAT PARKER
MAN OF 1000 FACES
And Many Other Attractions
READ the THRILLING Story behind the COVER! INSIDE
SIMON & KIRBY STUDIO
THANKSGIVING 2005 – JOE SIMON

**73. Roy G. Krenkel "The Fall of Edessa" illustration from *The Lion of Tiberias*.** (ca. 1960s-1970s) Accomplished in pencil and ink on 11.5 x 15.5 in. vellum tipped to a 15 x 20 in. backing board. A magnificent and large scene, likely published. Well-known for his covers and fantasy work of the 1960s and 70s, and his close association with Frank Frazetta, Krenkel's love and specialty was creating classical scenes such as this one. Few are as large, finished, and majestic as this major Krenkel work. Hand-titled by the artist in the lower border, "'The Fall of Edessa' - from The Lion of Tiberias". Vellum remains flat, bright and without warping. In fine condition. **$4,000 - $6,000**

**74. Russ Manning cover art for *Tarzan in Savage Pellucidar*.** (1975) Accomplished in pencil and ink on 14.25 x 18.75 in. artist leaf. Jam packed with the hallmarks of a "Tarzan" story by one of the most famous artists to ever draw the character. A detailed Tarzan cover by the great Russ Manning from the story titled *Tarzan in Savage Pellucidar*, featuring Tarzan battling two tigers with the help of an elephant! *Tarzan in Savage Pellucidar* was a 48-page graphic novel written by Mike Royer and drawn by Russ Manning that was published in numerous European countries. Signed in lower center art, "Russ Manning". Exhibiting toning and surface loss to upper and borders from previous matting and mounting, with lower loss affecting the artist's caption. Otherwise in very good to fine condition. **$6,000 - $8,000**

**75. Moebius ink drawing of a fairy.** (1980s) Accomplished in pencil and ink on 8.25 x 5.5 in. trimmed artist leaf. A lovely rendering of a fairy giving a speech atop a mushroom to a group of attentive men. A whimsical and fantastic scene by one of the true masters of the comics medium. Signed at lower right, "Moeb". A beautiful finished ink piece. Exhibiting light soiling in the artwork. The top edge of the piece is tipped to the mat with tape. In very good to fine condition. **$2,000 - $3,000**



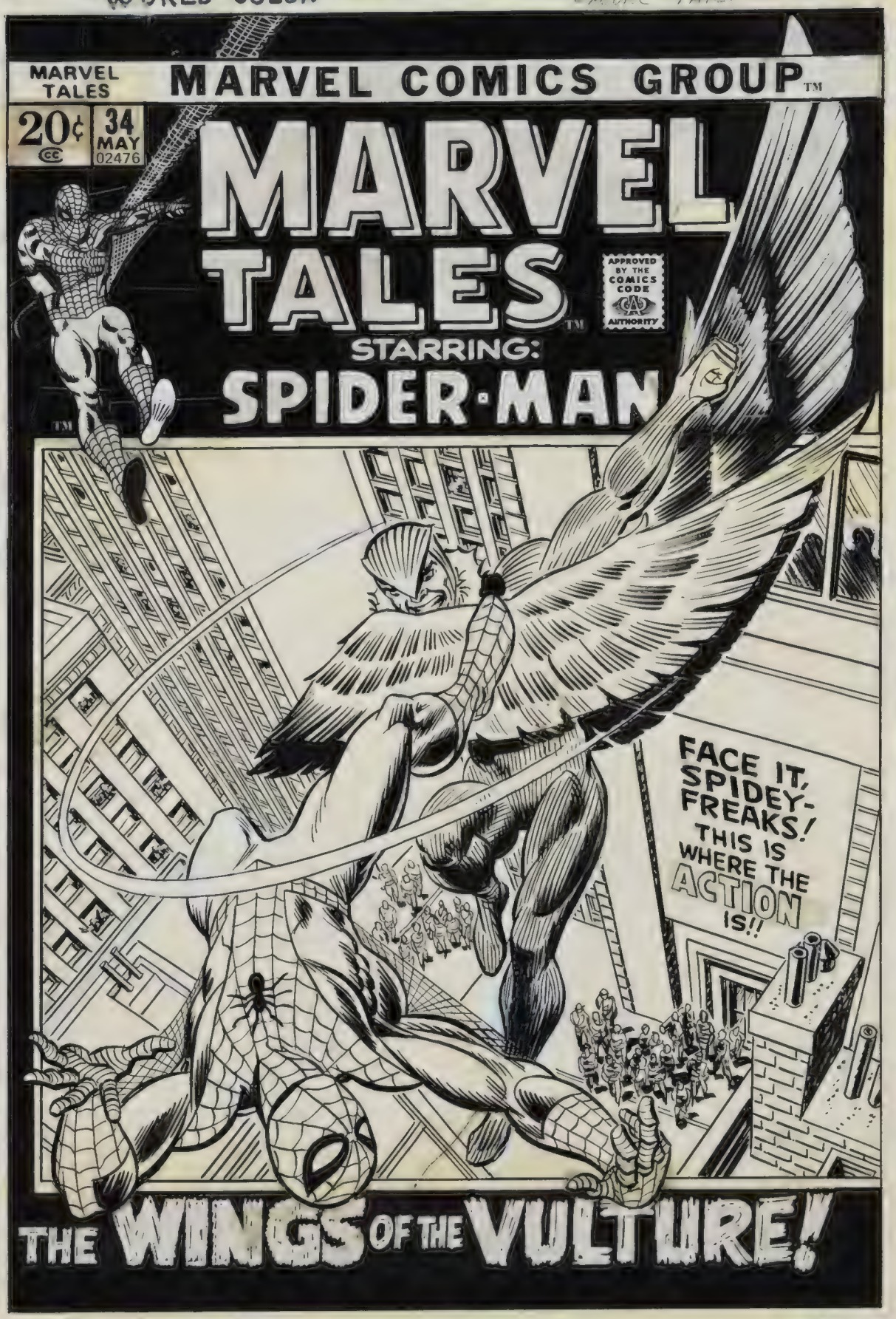


**76. Moebius man riding a bird ink drawing.** (1977) Accomplished in pencil and ink on 9.25 x 12 in. artist leaf. A spectacularly detailed rendering by one of the foremost creators in the medium. A typically whimsical illustration of a man riding a giant goose over an ancient city. Signed lower right, "Moebius 77". Exhibiting some bends and wear to paper, small pinholes on corners, and tape residue outside image area. In fine condition. **$6,000 - $8,000**

**77. John Romita and Gil Kane cover art for *Marvel Tales* #34.** (1971) Accomplished in pencil and ink with paste-up elements on 11.5 x 16.5 in. comic art stock. John Romita and Gil Kane are two of the greatest names associated with *Spider-Man*. This 1971 beauty features art by both - cover art at that! The piece also boasts a major villain in the "Vulture" attacking our hero. *Spider-Man* covers are red hot, and this vintage 1971 piece should command attention. Retaining stat logos and notation. Exhibiting white-out corrections, some tape to verso, a small portion of the Vulture's left foot has been lost and replaced from behind, by the artist, and with minor toning to some edges. Otherwise in good condition. **$40,000 - $60,000**

WORLD COLOR

MARVEL TALES




YELLOW T S

RED T S

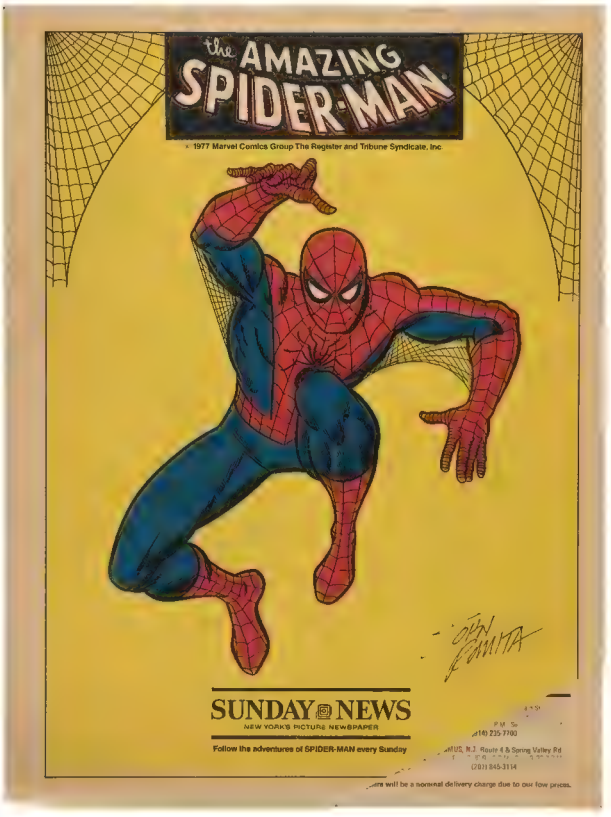
BLACK T S

BLUE T S

**78. John Romita cover art for *Amazing Spider-Man* #81.** (1969) Accomplished in pencil and ink with white-out on 11.25 x 15.75 in. comic art stock. Attached acetate overlay includes the text, "Coming of the Kangaroo", and additional hand detailing enhancing the logo and underlying art. Prior to publication, "Spider-Man" was drawn facing one direction. The pose was redrawn by Romita facing the other direction on another board that was adhered and "razored into" the original board. This was the final version used. Sometime after publication, the unused art underneath the published art was discovered and professionally removed and razored out. Offered here is the cover with all Romita art as drawn, published, and as seen on the original 1969 cover. *Spider-Man* covers are the blue chip commodities of our hobby. Spider-Man is the signature character of Marvel Comics and is world renowned. Vintage covers by Romita are exceedingly rare and desirable due to their scarcity, perennial interest and nostalgic appeal. Covers from issues prior to #100 are virtually unattainable. John Romita is, for many of us, the true, definitive *Spider-Man* artist, and is the man who took Steve Ditko's quirky, niche character and brought him a more refined and elegant look that propelled Spider-Man to superstardom. This 1969 cover boasts the first appearance of "the Kangaroo" as he battles Spider-Man. This pop masterpiece will be the cornerstone of any collection. Exhibiting some even toning. In fine condition. **$80,000 - $120,000**

SPIDER-MAN
15¢
81
FEB
the AMAZING SPIDER-MAN
APPROVED BY THE COMICS CODE AUTHORITY
MARVEL COMICS GROUP
THE COMING OF THE KANGAROO!
YELLOW T S
RED T S
BLACK T S
BLUE T S
7x10½

**79. John Romita "Spider-Man" back cover to *Marvel Treasury* #14.** (1976) Accomplished in pencil and ink on 10.5 x 14.25 in. artists leaf tipped to board. This iconic 1976 image of Spider-Man will be familiar to many as it was used as the header card for the daily *Spider-Man* strip and was also published in the Daily News as a coming attraction and for the back cover to *Marvel Treasury* #14. Also included are (4) vintage publicity materials generated from the original artwork with all 4-signed by the artist. In very fine condition. **$15,000 - $20,000**

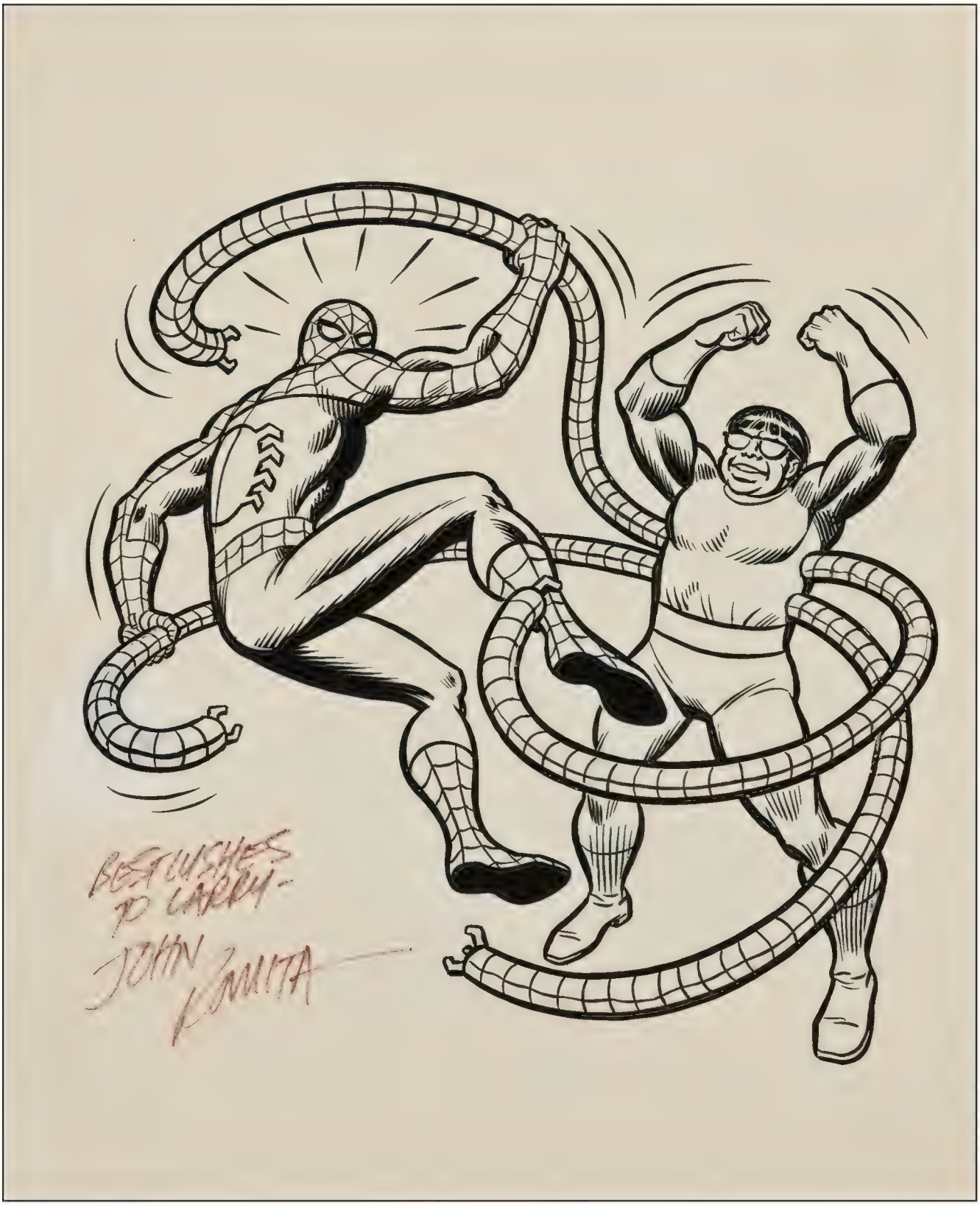

the AMAZING SPIDER-MAN
© 1977 Marvel Comics Group The Register and Tribune Syndicate, Inc
SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
Follow the adventures of SPIDER-MAN every Sunday

John Romita

**80. John Romita "Spider-Man" pin-up illustration.** (ca. 1970s) Accomplished in pencil and ink with paste-up elements tipped to 11 x 14.5 in. artist board. Romita refined the image of "Spider-Man" that we all know and love, and was responsible for so many of the iconic and memorable depictions of this Marvel superstar. This piece was created during his most desirable era to date, and was used to create a well-known poster of "Spidey". Signed in the lower right edge of circle, "John Romita", and publication notation initialed, "JM". Also includes a signed, fair condition copy of the resulting poster. Original art in fine condition. **$8,000 - $12,000**

the AMAZING
SPIDER-MAN
JOHN ROMITA

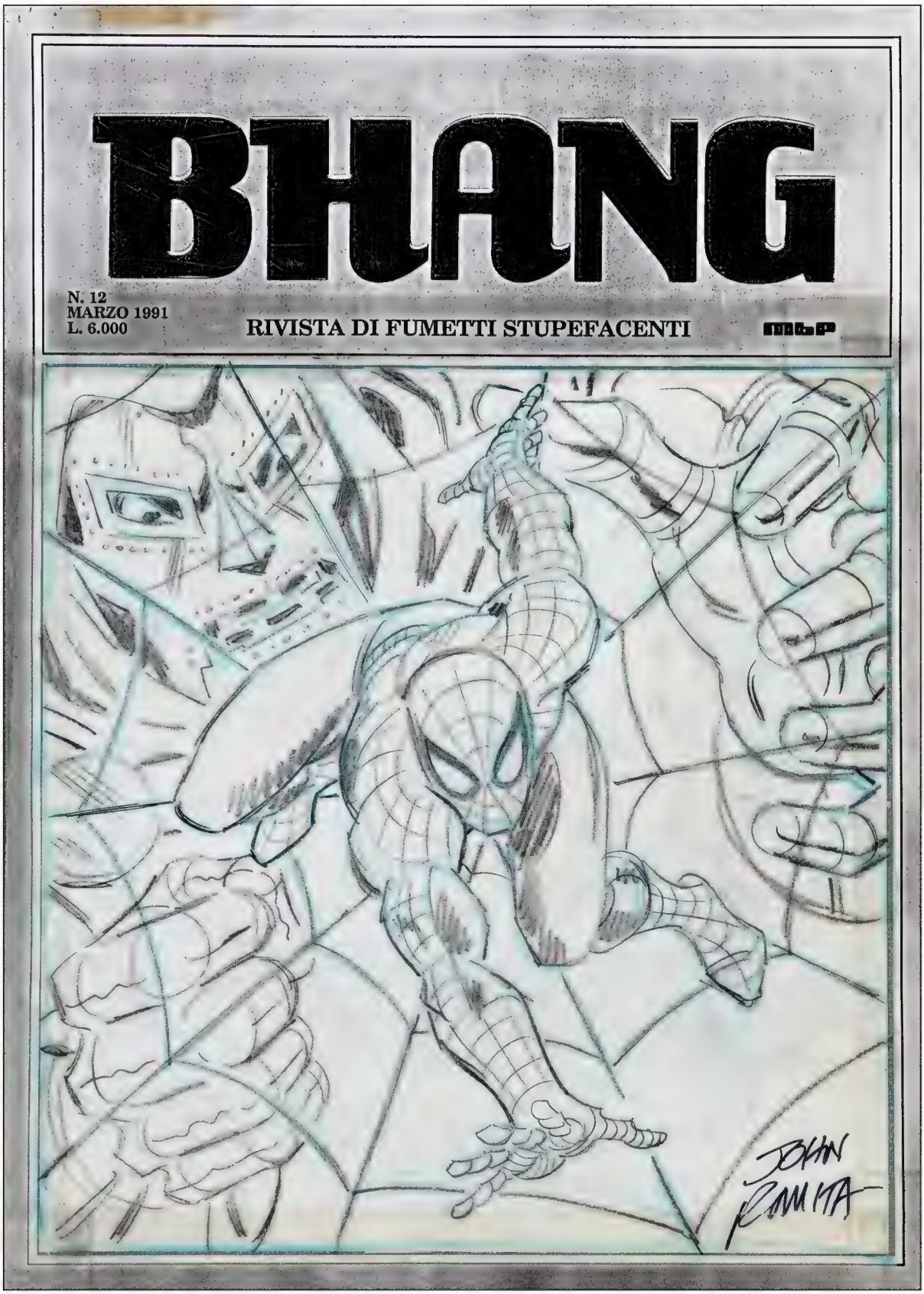
**81. John Romita "Spider-Man" and "Dr. Octopus" illustration.** (ca. 1970s) Accomplished in pencil and ink with white-out on 8 x 10 in. trimmed artist board. A rare and desirable early 1970s rendition of "Spidey" battling his arch nemesis, Doctor Octopus! Use unknown, but assumed to have been published. Signed and inscribed "Best wishes to Larry, John Romita". In fine condition.
**$4,000 - $6,000**



**82. John Romita classic "Spider-Man" illustration.** (ca. 1980s) Accomplished in pencil and ink on 12 x 11.5 in. vellum tipped to board. A classic John Romita image of his signature character created in the early 1980s. Usage unknown. Exhibiting a 2 in. tear from the bottom of the vellum into the "R" of Romita. Otherwise in fine condition. **$2,000 - $3,000**

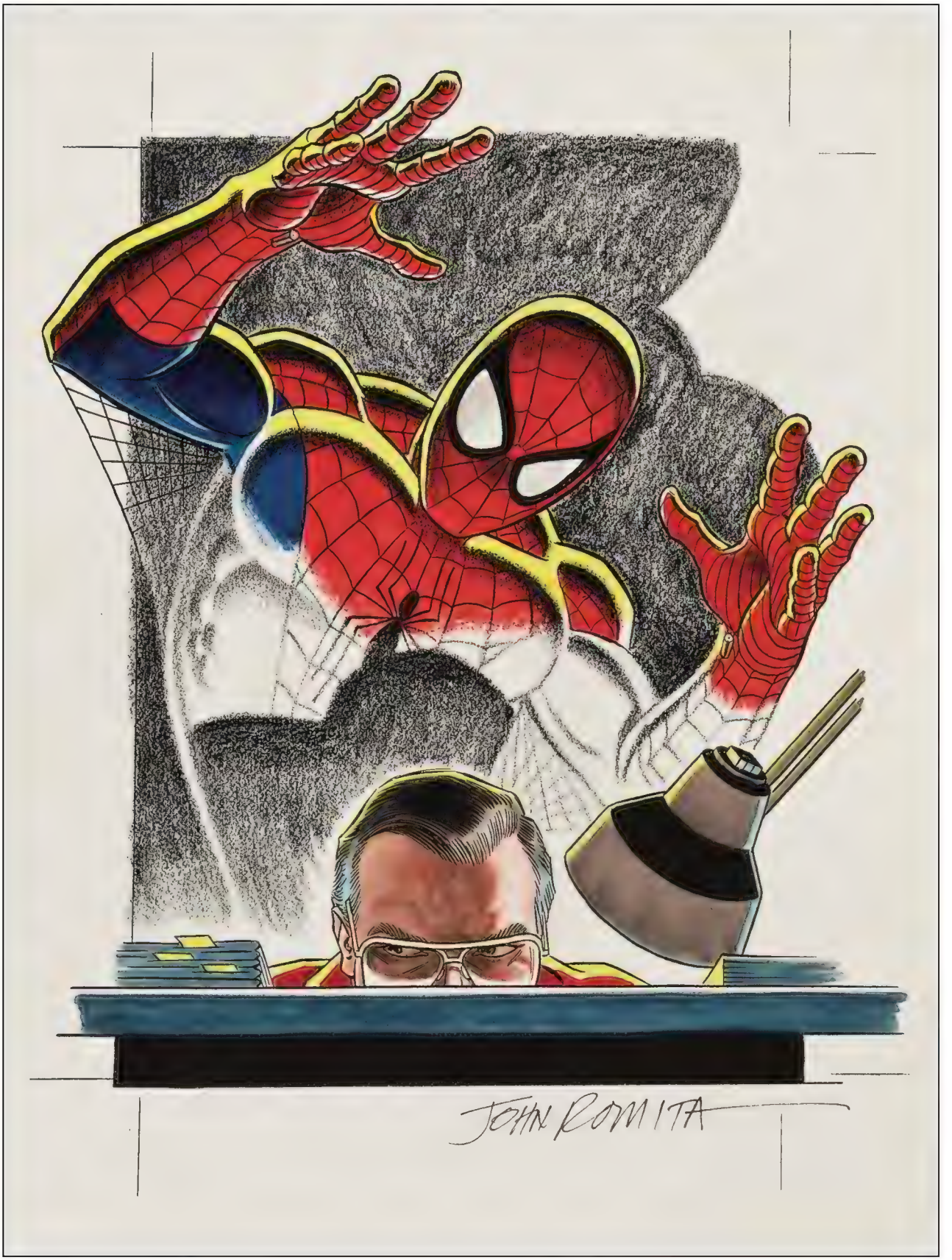
SWINGING

**83. JOHN ROMITA (2) COVER ARTWORKS FOR ITALIAN *SPIDER-MAN* MAGAZINE.** (1990) Set of (2) pieces including (1) accomplished in pencil with paste-up elements on 8.5 x 12 in. artist leaf tipped to a 11 x 17 in. comic art stock leaf and (1) accomplished in pencil, ink, and white-out on 11 x 17 in. artist leaf . Created for the 1st issue of an Italian magazine reprinting "Spider-Man" stories. Romita was the go-to man for iconic Spidey images, and he never failed to please. Romita has signed each artwork. Included in this lot is an interesting 8 x 8 in. blue and gray pencil preliminary sketch that is quite finished.Very clean and in fine condition. **$15,000 - $20,000**



JOHN
ROMITA
JOHN ROMITA

**84. John Romita unused cover art for *The Art of John Romita*.** (1996) Accomplished in pencil, ink, and mixed media on 9 x 12 in. artist leaf tipped to a 11 x 17 in. artist board. A particularly well-rendered illustration of John Romita at the drawing board with "Spider-Man" looming large over him. The beautiful work is similar to the design ultimately used for the cover of *The Art of John Romita*. Signed in the lower blank margin, "John Romita". In fine condition. **$6,000 - $8,000**



**85. John Romita black costume "Spider-Man" illustration.** (ca. 1990s) Accomplished in pencil and ink on 11 x 16.75 in. artist board. Romita created this classic and iconic black costume drawing that was widely used by Marvel in their various merchandising. Also published as the front cover to *Comic Book Profiles* #3, which included Romita's biography. The impressive piece fills the page. Signed below art in right border, "John Romita". Exhibiting slight surface scuffs. Otherwise in fine condition. **$8,000 - $12,000**

**86. John Romita back cover art for *Essential Spider-Man*.** (2000) Accomplished in pencil and ink on 11 x 17 in. artist board. A heavily used image that was created in 2000 and was used for the façade of the Marvel restaurants. Also used for other promotional items such as drinking cups, posters, and the back cover to *Essential Spider-Man 5* book. A clean and iconic artwork. Signed twice in ink and inscribed "To Roy, all the best, John Romita". In fine condition. **$10,000 - $15,000**

JOHN ROMITA
TO ROY
ALL THE BEST
JOHN ROMITA

**87. John Romita and Frank Springer (2) cover art concepts for *Nick Fury, Agent of SHIELD* #10.** (1968) Set of (2) covers accomplished in pencil and ink, white-out, and paste-up elements on 11.25 x 17 in. comic art stock leafs. Consisting of (1) final published cover with the "Hate Monger" as the central image consisting of roughly 75% stat and 25% original art. Also includes (1) unpublished alternate cover with "Nick Fury" as the central character, consiting of all original art. Marvel photographed elements of the unpublished cover and reworked them in the final published piece. The work was created by Springer and touched up by the great John Romita. Together, these pieces form a wonderful duo of Marvel artifacts. Both retaining Comics Code Authority approval stamp on the verso. Exhibiting typical signs of handling, and marginal pencil notations. Both in fine condition. **$10,000 - $15,000**

SHIELD #10 MAR. NOV. SCHED
WORLD COLOR
SHIELD
S.H.I.E.L.D.
12¢ IND.
10 MAR
NICK FURY, AGENT OF...
APPROVED BY THE COMICS CODE AUTHORITY
SHIELD
MARVEL COMICS GROUP
YELLOW T S
BLACK T S
RED T S
BLUE T S
7x10½

**88. Mark Schultz cover art for *Predator: Hell & Hot Water* trade paperback.** (1997) Accomplished in pencil and ink on 14 x 20 in. artist leaf. A ferocious "Predator" towers over our heroine in this arresting scene that pays homage to great illustrators of the past. The piece features both beautiful pools of ink as well as very fine line work. Signed at lower right, "Schultz '97". Exhibiting very minor soiling and handling to extreme border ledges, and toning to left edge. In fine condition. **$5,000 - $7,000**

**89. Mark Schultz cover art for *Predator: Hell & Hot Water* #2.** (1996) Accomplished in pencil and ink on 13 x 18.5 in. artist leaf. Very fine ink work, a signature Schultz technique, highlights this bold and attractive cover created for Dark Horse. A dramatic underwater scene reminiscent of Frank Frazetta's *Famous Funnies* series. Signed at bottom right, "Schultz '96". In very fine condition. **$5,000 - $7,000**

**90. Mark Schultz cover art for *Predator: Hell & Hot Water* #3.** (1997) Accomplished in pencil and ink on 14 x 20 in. artist leaf. This gorgeous artwork graced the cover of Dark Horse's *Predator: Hell & Hot Water* #3. Pools of rich ink and an abundance of fine line work give this masterpiece an old-school feeling. The type of illustration that transcends time. Signed lower right, "Schultz '97". Exhibiting some light edge toning. In fine condition. **$5,000 - $7,000**

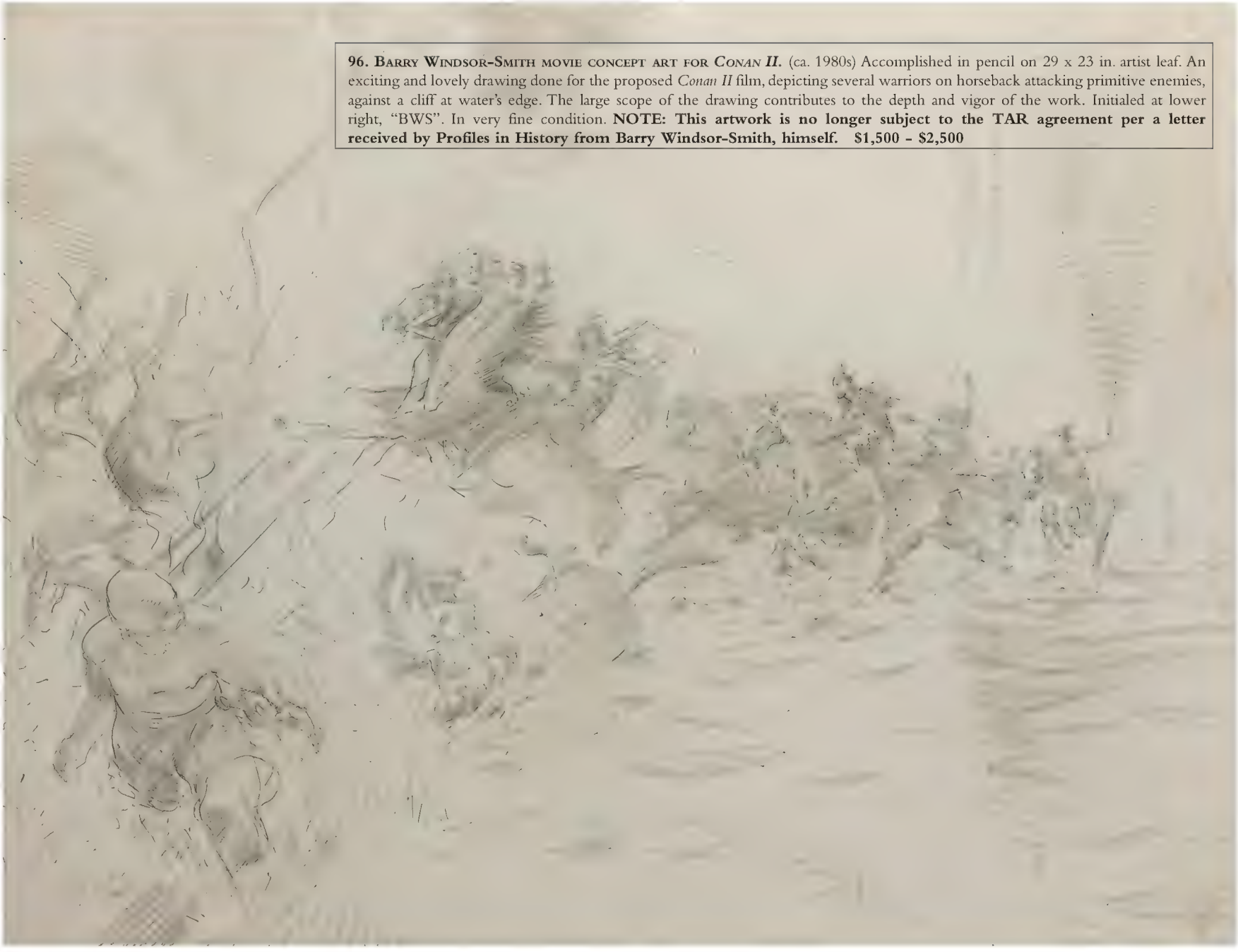
**91. Mark Schultz "Hannah Dundee" illustration.** (ca. 1980s) Accomplished in pencil and ink on 7 x 10 in. trimmed artist leaf. A lovely ink rendering of Schultz' character Hannah Dundee, beautifully done in brushed ink reminiscent of Frazetta's and Wrightson's best work, but in a style all his own. Fine line work throughout. With a penciled rough of Hannah in a similar pose on the verso. Signed in pencil by the artist at lower right. Exhibiting light toning to extreme edges. In very fine condition. **$1,500 - $2,500**

**92. Bill Sienkiewicz "New Mutants" painting.** (ca. 1980s) Accomplished in pencil, ink and watercolor on 11.5 x 17 in. artist leaf. A dynamic and confident rendering of the New Mutants. Publication unknown. Beautifully done in Sienkiewicz's unmistakable signature style. Boldly colored and with many fine details. Signed at lower left in pencil, "B Sienkiewicz". Exhibiting tape remnants to verso. In very fine condition. **$5,000 - $7,000**

**93. Barry Windsor-Smith "Conan" illustration.** (ca. 1970s) Accomplished in pencil on 8.5 x 11 in. artist sketchbook leaf. A lovely early rendition of Conan, the 1970s comic that Barry launched so successfully for Marvel. This piece is executed in the desirable early 70s technique that BWS used before moving on to other styles. Signed and inscribed at lower right corner, "To Harry, Barry Smith". Exhibiting light adhesive bleed-through to top and bottom edge of recto from tape on the verso. In fine condition. **$1,400 - $1,600**

**94. Barry Windsor-Smith "A Young Knight" Cygnus portfolio plate illustration.** (1979) Accomplished in pencil on 16.5 x 17.75 artist leaf. *The Drawings of Barry Windsor-Smith* is a deluxe box set of eight romantic drawings released by Cygnus in 1983. This drawing titled, "A Young Knight", was published as one of the plates in that set. Delicately rendered and beautifully detailed, this work of art is an extraordinary example of BWS' mastery of graphite as a medium. Signed and dated at lower left, "July 1979 BWS". Retaining publication notes in upper right border. Exhibiting minor soiling to blank borders. In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $14,000 - $16,000**

**95. Barry Windsor-Smith cover art for Cygnus portfolio.** (1980s) Accomplished in pencil on 10 x 12 in. artist leaf visible through mat. *The Drawings of Barry Windsor-Smith* is a deluxe box set of eight romantic drawings released by Cygnus in 1983. A portion of this drawing was used as the cover to the box set and is seen here in its entirety. Extremely detailed and beautifully rendered, this elegant work of art showcases BWS' mastery of graphite, possibly his best medium. The work is also known as "Nimue the Enchantress". Signed at lower left, "BWS". Exhibiting minor soiling. In very fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $12,000 - $14,000**

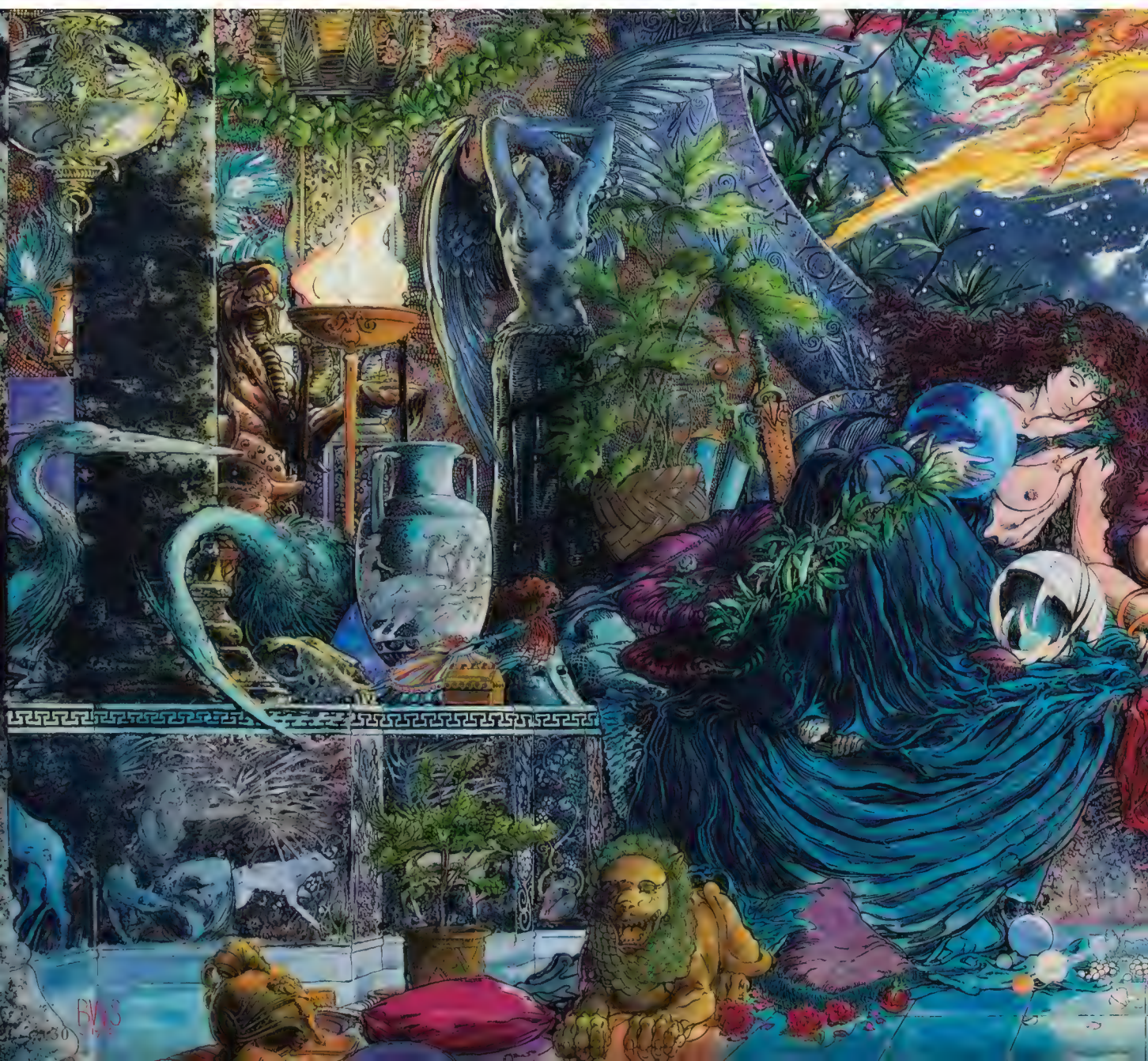


**96. Barry Windsor-Smith movie concept art for *Conan II*.** (ca. 1980s) Accomplished in pencil on 29 x 23 in. artist leaf. An exciting and lovely drawing done for the proposed *Conan II* film, depicting several warriors on horseback attacking primitive enemies, against a cliff at water's edge. The large scope of the drawing contributes to the depth and vigor of the work. Initialed at lower right, "BWS". In very fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $1,500 - $2,500**

**97. Barry Windsor-Smith chalk portrait.** (ca. 1970s) Accomplished in colored chalk on brown paper with 20 x 29.75 in. visible through mat. A very large and commanding portrait by master artist BWS. His talent cannot be overstated, and this beautifully compelling work would certainly be at home hanging in a pre-Raphaelite gallery next to Hunt or Rossetti. The brown paper is just the right medium to create the illusion of age in this pensive and interesting drawing. Signed in the lower right of art, "BWS". In fine condition. **$2,000 - $3,000**

**98. Barry Windsor-Smith *Devil Wings over Shadizar* illustration.** (1987) Accomplished in pencil and ink on 12 x 14.75 in. trimmed vellum tipped to backing leaf. A very finely rendered study by master Barry Windsor-Smith, depicting "Conan", sword drawn, holding the semi-nude body of "Jenna". A concept study for an unused *Conan Saga* cover. Slight blue pencil visible underneath the ink. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $5,000 - $7,000**

**99. Barry Windsor-Smith "Artemis & Apollo" painting.** (1975-1990) Accomplished in mixed media on 59 x 28 in. artist board visible through mat. Certainly amongst the very finest masterworks of BWS, and accordingly, one of the finest romantic works created during the 20th century. The allegorical and highly symbolic work depicts mythical "Artemis and Apollo" at the center, the scene filled with phantasmagorical elements. A work of a lifetime that took the artist considerable psychic energy and labor to create and complete, spanning multiple versions throughout many years culminating in this work of beauty and impact. Colorful, elaborate, painstakingly detailed, and completely unforgettable. The huge 59 in. wide work of art is arresting and stunning in its presentation. Signed by the artist at lower left in red, "BWS 1990". In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $120,000 - $160,000**



ΛΑΥ ΜΟΡΛΙΕΥΟΥ

**100. Barry Windsor-Smith cover art for *OPUS 2*.** (1976-78) Accomplished in mixed media on 19.5 x 20.5 in. artist board. BWS spent countless hours creating this masterwork of 20th century illustration. Depicting a young knight in rapture before an alluring emerald-clad beauty, surrounded by elaborate, colorfully detailed and symbolic motifs and metalwork. This superlative work was used as the cover for the artist's second monograph volume, *OPUS 2*. Interestingly, the piece is larger than the published version, which was cropped by a mat. Offered here is the original uncropped and complete work. Signed in the artwork, "BWS". Dated in the margin, "1976". Exhibiting pencil smudges, color test swatches, detail sketches, and handwritten notation in the border, not affecting the art. In fine condition. **$35,000 - $40,000**

**101. Barry Windsor-Smith "Fire" *Sibyla Portfolio* plate illustration.** (1978) Accomplished in pen, ink, and watercolor with paste-up figure on artist leaf with 13.5 x 10.75 in. visible through mat. An outstanding work of brilliance and beauty by master artist Barry Windsor-Smith. Done as a plate for his renowned *Sibyla Portfolio*, this work represents "Fire" and is accordingly done in hot tones of yellow, red and orange. The beautiful female figure wields her powers to create fire, heat, and light. A masterwork with fine ink lines dancing on the surface of the piece. The artist notes that the figure in this original work was drawn and painted on a separate paper and gingerly affixed to the final piece. Signed at lower right, "BWS". In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $8,000 - $12,000**

**102. Barry Windsor-Smith "England" *Fantastic Islands Portfolio* plate illustration.** (1978) Accomplished in pencil and ink with paste-up and hand inked border on 11 x 17.25 in artist board. The finished artwork to one plate from BWS' *Fantastic Islands Portfolio*. The work is done in the artist's incredible and painstakingly detailed style, depicting a noble warrior representing England, while a smaller figure in the background represents Scotland. Exhibiting some handling to the edges, not affecting art. Retaining the Gorblimey Press inkstamp on the verso. In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. . $12,000 - $14,000**

BWS

**103. Barry Windsor-Smith "Ireland" *Fantastic Islands Portfolio* plate illustration.** (1978) Accomplished in pencil and ink with paste-up hand-inked border on 11 x 17.75 in artist leaf tipped to board. The finished artwork to one plate from BWS' *Fantastic Islands Portfolio*. This finely rendered drawing is of a noble figure representing Ireland, with another small figure (representing Wales) in the back-ground. Retaining the Gorblimey Press inkstamp on the verso. Exhibiting notation to borders and some soiling to the edges, not affecting art. In very good to fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $12,000 - $14,000**

**104. Barry Windsor-Smith set of (6) "Excalibur" illustrations.** (1977) Complete set of (6) illustrations accomplished in pencil and ink on artist leafs ranging in size from 5.5 x 8.5 in. to 7 x 8.75 in. Each image measuring 4.5 x 6.25 in. The drawings have been framed together by the artist. A superb set of ink drawings each depicting an Arthurian legend. Very interestingly, the artist chose to represent each legend by rendering them in the form of famous 19th century art personalities. Including (1) William Morris as King Arthur, (1) Jane Morris as Queen Guinevere, (1) Dante Gabriel Rossetti as Sir Lancelot, (1) John Ruskin as Merlyn, (1) Elizabeth Siddal Rossetti as Elaine, and (1) Edward Burne-Jones as Sir Galahad. A superb display and a perfect example of the artist's mastery of design and detailed ink work. Exhibiting some gesso throughout. With notation and some soiling to blank borders. Tipped to back-ing board with tape to upper edge of each by the artist. In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $35,000 - $40,000**

*continued on next spread*

*104 continued*

**105. Barry Windsor-Smith "Britannia" illustration.** (1976) Accomplished in pencil, ink, white-out, and paste-up elements on 13 x 20 in. artist board. A beloved and well-known image that BWS created for general use during his Gorblimey Press days. Published several times, as the frontispiece to the Gorblimey Press Catalog, and also as a fine embossed art print, two copies of which are included with this lot. The elegant piece depicts the legendary Britannia, the personification of the British Empire. With elegant line work throughout. The lion's head and some text elements were created on a separate sheet and affixed to acetate overlay strips. The signature at lower left is a stat. A liberal use of white-out throughout. Exhibiting various marks, smudges, and handwritten notation in the borders. In very good condition. Accompanied by a Windsor-Smith studio LOA. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $12,000 - $14,000**

·To·
Friends and
Associates of GbP·
In gratitude for your~
patience and support. Barry
Smith returns to health·with thanks~·
·We remain·

THE GORBLIMEY PRESS

Box 92, Madison Square Station, New York, N.Y., 10010, U.S.A.

© 1976, The Gorblimey Press.

**106. Barry Windsor-Smith *Conan Saga* #4 illustration.** (1987/2000) Accomplished in pencil and ink on 11 x 15 in. unevenly trimmed vellum. A bold and handsomely finished rendering of the massive yet noble "Conan", battle axe in hand, wear-ing a winged helmet. An impressive and highly-detailed work with much ink and fine line detail. The artist notes that this piece was fully inked by BWS in 2000 over a pencil study from his 1987 cover painting for *Conan Saga #4*. Signed in white ink at lower left, "BWS 2000". Exhibiting uniform wrinkling to vellum from medium, not affecting the graphic impact of the artwork. In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $5,000 - $7,000**

**107. Barry Windsor-Smith illustration for *Conan Saga* #7.** (1988) Accomplished in pencil and ink on 11.5 x 18 in. vellum tipped to backing paper. A beautiful and finished preliminary illustration to the cover of *Conan Saga* #7, depicting a noble "Conan" with winged headdress and sword in hand. A fantastic rendering that displays the ink cleanly and sharply. A wonderfully large rendering that will frame up very nicely. Signed at lower right, "BWS 1988" In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $6,000 - $8,000**

**108. Barry Windsor-Smith illustration of "Conan Warrior".** (1988) Accomplished in pencil and black and white inks on 12 x 15 in. vellum unevenly trimmed on the left side and tipped to backing board. The artist notes that this piece is a "dynamic pen and ink drawing of Conan battling a group of Pictish warriors". Windsor-Smith completed this work shortly after he created his famous series of cover paintings for the *Conan Saga*. Executed in a bold and vigorous inking style with much fine and detailed cross-hatching. Signed, "BWS 1988". In fine condition. **NOTE: This artwork is no longer subject to the TAR agreement per a letter received by Profiles in History from Barry Windsor-Smith, himself. $8,000 - $12,000**

BWS
© 86

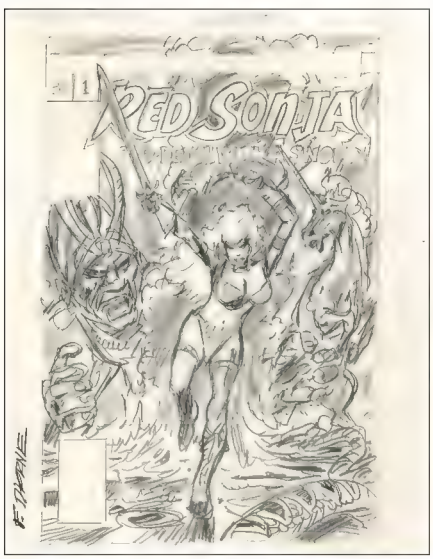
**109. FRANK THORNE TITLE PAGE FOR *RED SONJA* #8.** (1977) Accomplished in pencil and ink with paste-up elements on 10.5 x 15.75 in. trimmed comic art stock. Thorne is a master illustrator of the female form. Who better to depict this lovely heroine? Offered here is the title page to Marvel's *Red Sonja* #8, for the story "Vengeance of the Golden Circle", done in the heyday of sword and sorcery. Teeming with action, and our girl "Sonja" in deep trouble, but not for long. Marvel Bronze Age splashes, especially featuring beautiful "Good Girl" art, are red hot and very desirable. Retaining Marvel copyright stamp on the verso. Top right corner slightly trimmed outside of art. In fine condition. **$3,000 - $5,000**

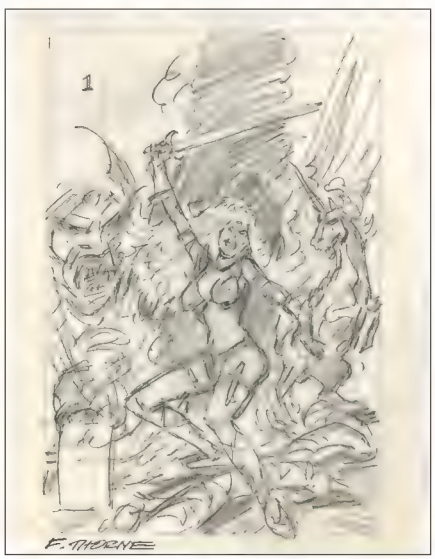
RED SONJA #8, MARCH
"Know also, O prince, that in those selfsame days that Conan the Cimmerian did stalk the Hyborian kingdoms, one of the few swords worthy to cross with his was that of Red Sonja, warrior-woman out of majestic Hyrkania. Forced to flee her homeland because she spurned the advances of a king and slew him instead, she rode west across the Turanian Steppes and into the shadowed mists of legendry."
—The Nemedian Chronicles.
Stan Lee PRESENTS: RED SONJA™
ROY THOMAS (EDITOR) AND CLARA NOTO: WRITERS
FRANK THORNE: ART, COLORING, LETTERING
BASED ON THE HEROINE CREATED BY ROBERT E. HOWARD
ARCHIE GOODWIN: CONSULTING EDITOR
RECOGNIZED AS THE WANTED SLAYER OF AN OVERLY AMOROUS HYRKANIAN MONARCH, RED SONJA FINDS HERSELF UPON A HASTILY-CONSTRUCTED GALLOWS--AS A SWEATING, BLOOD-THIRSTING CROWD GATHERS 'ROUND--
-AND HER CAPTOR, ORYX, SON OF THE KING OF SKRANOS, GRIMLY RAISES THE HAND THAT WILL SIGNAL HER DEATH...!
KILL HER--BUT DON'T LOOK HER IN THE EYES!
YOU DRUNKEN SWINE!
SHE'S A WITCH--WHO'LL KILL YOU BY JUST LOOKING AT YOU!
VENGEANCE OF THE GOLDEN CIRCLE!
I'D KILL YOU IN A MUCH MORE DOWN-TO-EARTH MANNER, IF THIS NOOSE WASN'T AROUND MY NECK!
RED SONJA™ is published by MARVEL COMICS GROUP, James E. Galton, President. Stan Lee, Publisher. OFFICE OF PUBLICATION: 575 MADISON AVENUE, NEW YORK, N.Y. 10022. Published bi-monthly. Copyright ©1977 by Marvel Comics Group. A Division of Cadence Industries Corporation. All rights reserved. Vol. 1, No. 8, February, 1978 issue. Price 35¢ per copy in the U.S. and Canada. Subscription rate $4.50 for 12 issues. Canada, $5.50. Foreign, $6.50. No similarity between any of the names, characters, persons, and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. Printed in the U.S.A. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. RED SONJA (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of the MARVEL COMICS GROUP.

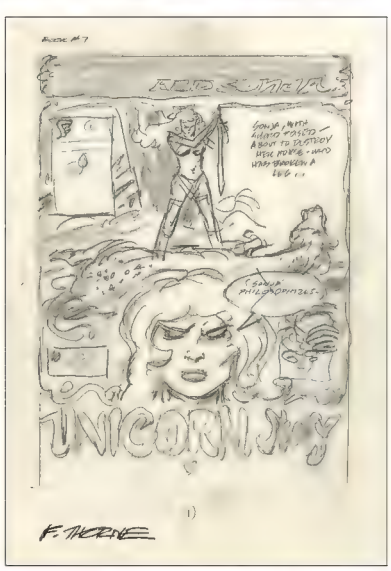
**110. Frank Thorne *Red Sonja* #8 page 26.** (1977) Accomplished in pencil and ink on 10.5 x 15.75 in. trimmed artist leaf. A dynamic page of "Sonja" in brutal battle. Created when sword and sorcery was red hot. There's something about a vixen in a chain mail bikini! Deep inks and detail, with some great panels of Sonja. Beautiful Bronze Age "Good Girl" art! Retaining Marvel copyright stamp on the verso. Exhibiting some printer's stains to the third and sixth panels, and lower left border. Otherwise in very good condition. **$1,000 - $1,500**

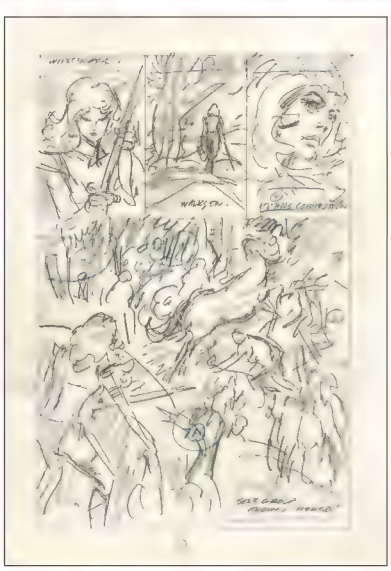
RED SONJA #8
26
SNAPPING SUDDENLY THRU THE AIR, THE WHIP'S VENOMOUS TONGUE CATCHES THE RED-HAIRED WARRIOR OFF BALANCE...
I MIGHT HAVE GUESSED THAT YOU WOULD USE A WEAPON THAT ALLOWS YOU TO KEEP A SAFE DISTANCE, COWARD!
HER FOOT SLIPS... AND BEFORE SHE REGAINS HERSELF, THE BLACK LASH PULLS HER LEGS FROM UNDER HER, AND SLICES INTO HER FLESH...!
I'LL SHOW YOU WHO IS A COWARD!
JIMODO WILL SEND YOU BACK TO YOUR LOOM WHERE YOU BELONG!
UNNATURAL FEMALE! YOU WILL SPEND THE REST OF YOUR DAYS A BROKEN AND CRIPPLED CRONE!
TOWERING LIKE A GREAT MONOLITH, JIMODO FORCES HIS FOE FURTHER INTO THE STREETS OF THE ENCAMPMENT...
...WHERE THE CARCASS OF A DEAD BEHEMOTH IS BEING HAULED TO THE HILLS BEYOND THE CITY, FOR BURNING.
THOUGH ITS STENCH IS STRONG, ITS SPLIT SIDES GORY, SONJA LEAPS AT ONCE TOWARD IT...
HELLSPAWN! DO YOU THINK THAT ROTTING HULK WILL HELP YOU?
AGAIN THE SNAP OF THE LASH CRACKS THRU THE AIR--
26

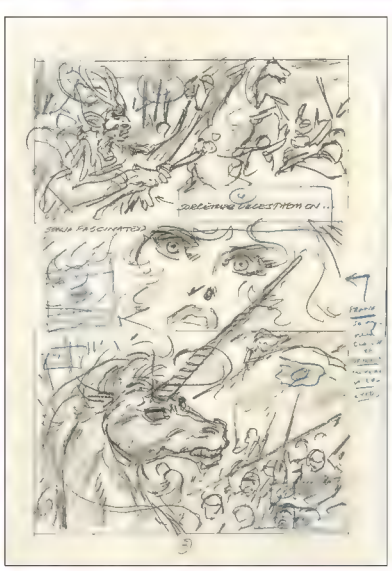
**111. FRANK THORNE *RED SONJA* #1 (17) STORYBOARD PAGES AND (3) COVER SKETCHES.** (1976) Accomplished in pencil on (17) 7.25 x 10.25 in. textured artist leaves and (3) cover prelims on 8.5 x 11 in. artist leafs. Including the complete story to *Red Sonja* #1 ("Unicorn Story") laid out page by page by the artist. A fascinating glimpse into the mind of a master artist's perfect pacing of the memorable story. Signed by the artist in ink on page-1 of the storyboard and also on each of the 3-cover prelims. In fine condition. **$1,000 - $1,500**

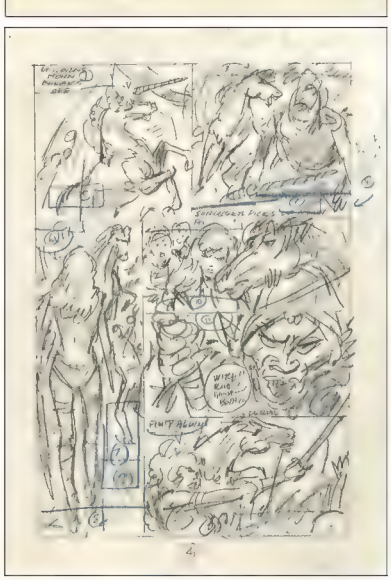


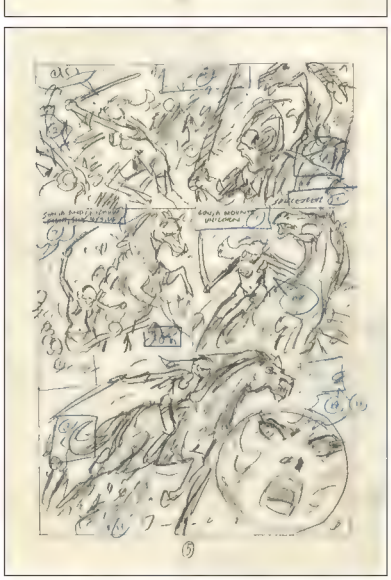



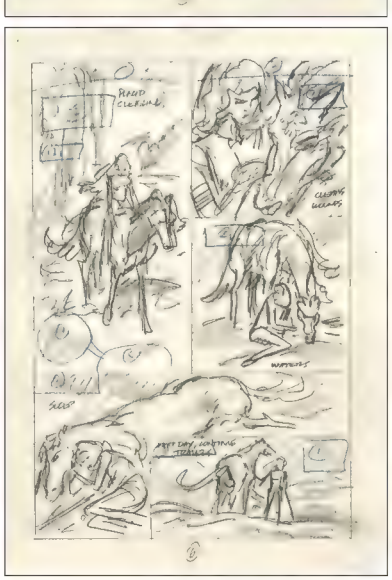


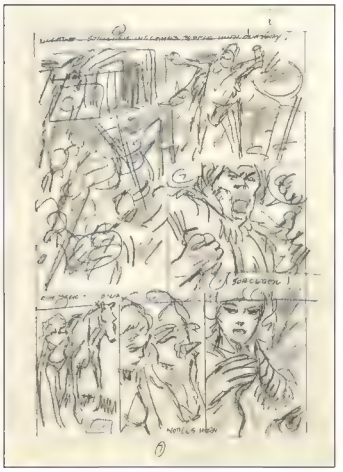



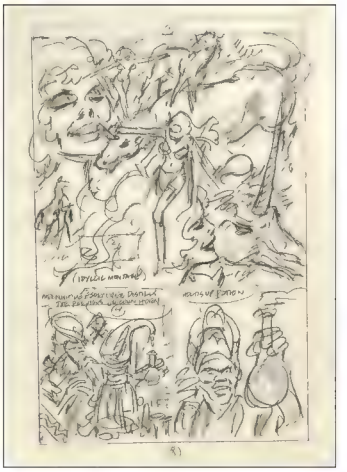


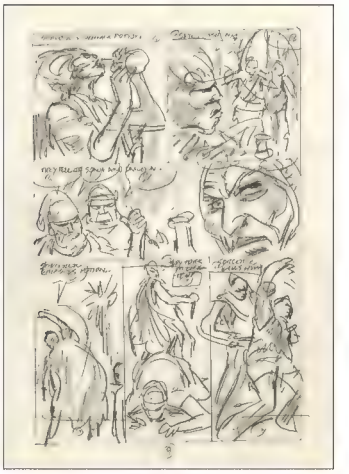


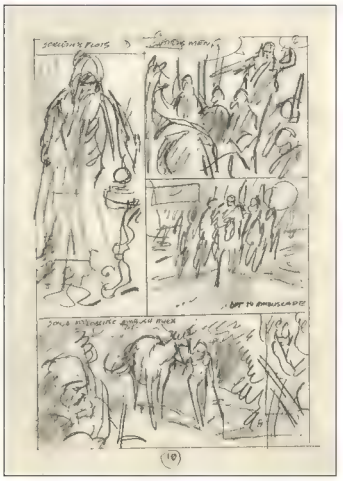


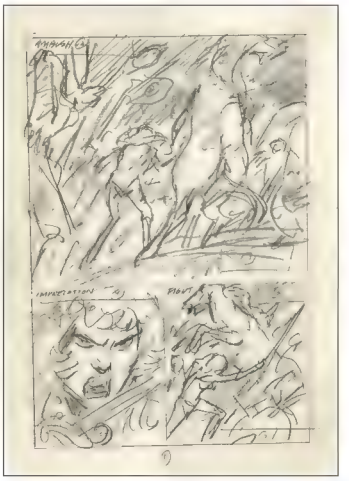


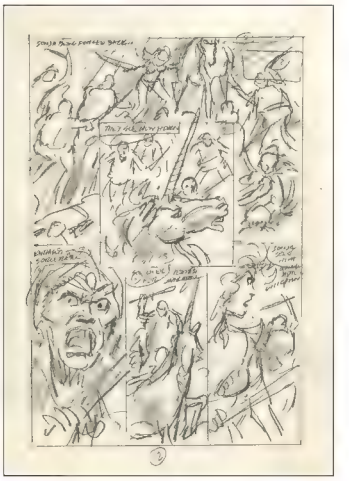


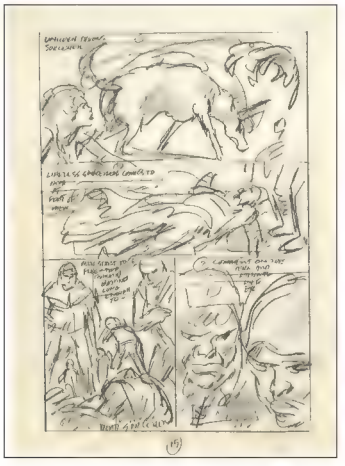


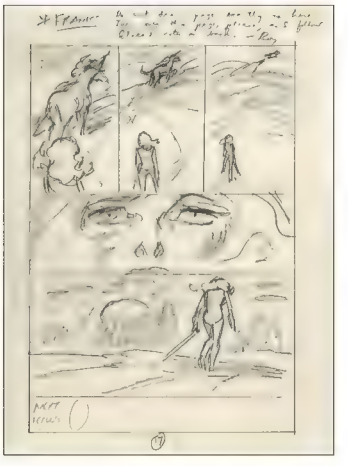












**112. Bernie Wrightson "The Pit & the Pendulum" painting created for *The Edgar Allan Poe Portfolio*.** (1976) Accomplished in oils, watercolor, and mixed media on 15 x 22 in. artist board. As editor Christopher Zavisa explains in the Wrightson monograph *A Look Back*, this is the first of two versions of the famous work. The colors in this version were too difficult ro reproduce at the time, so Wrightson created an alternate version with green as the prominent hue. A bold and colorful work with demonic figures lurking in the sky. Fellow artist Jeffrey Jones posed as the poor victim! Signed at lower right, "Wrightson". In fine condition. **$10,000 - $15,000**

**113. Bernie Wrightson "Frankenstein" comic strip published in *The Lost Frankenstein Pages*.** (1960s) Accomplished in pencil, ink and watercolor on 15 x 20 in. artist board. A superb and prescient strip of "Frankenstein" done with humor and affection by Wrightson. The large board is very well preserved and the colors are vibrant. Production note on the verso, presumably from a 1960s fanzine, states, "Inside back cover". This piece appeared again in Wrightson's 1993 publication, *The Lost Frankenstein Papers*. Signed "Wrightson" in the last panel. Exhibiting tape residue to borders. Art remains in fine condition. **$4,000 - $6,000**

**114. Bernie Wrightson illustration of "Hanover Fiste".** (1981) Accomplished in pencil, ink and watercolor on 10 x 15 in. artist board. A beautiful rendering of a transformed "Hanover" emerging out of the darkness and mad as hell! Beautiful ink and color throughout, making this a moody gem. Signed in the lower right, "© B. Wrightson 1981". Exhibiting approx. .25 in. water damage across the extreme bottom edge not affecting artwork. Otherwise in fine condition. **$2,000 - $3,000**

**115. Bernie Wrightson cover painting for *A Look Back*.** (1978) Accomplished in oil on 24 x 48 in. stretched canvas. Offered here is the magnificent cover to Wrightson's monograph, *A Look Back*. This large and impressive work is an important cornerstone to Wrightson's renowned oeuvre. It depicts an "Uncle Creepy"-like character walking through the forest at night (a bad idea in Wrightson's darkly imaginative world) as various horrible, otherworldly creatures lurk in the shadows below a blood red sunset. Bernie did far too few oil paintings. This notable work is arguably his best, and certainly among his most well known. Meticulous with finely rendered details throughout. The mesmerizing effect is enhanced by the colossal size of the work. Truly a modern masterpiece. Signed centrally in lower artwork, "Wrightson '78". In fine condition. **$60,000 - $80,000**

**116. Bernie Wrightson illustration of "Frankenstein".** (ca. 1980s) Accomplished in artist marker on 13.5 x 16 in. artist leaf visible through mat. Known for his ground-breaking work on his own illustrated *Frankenstein*, Wrightson's name will forever be associated with the great monster. Offered here is a large felt marker rendering of the creature, hideous, yet filled with pathos. Signed at lower left, "Bernie Wrightson". The piece is matted with a 4 x 5 in. photograph of Wrightson clowning between two corpse heads. In very fine condition. **$1,500 - $2,500**

**117. Bernie Wrightson illustration for *Web of Horror* #4.** (1969) Accomplished in pencil and ink on 11 x 7.75 in. artist leaf tipped to comic art stock. A wonderful example of Wrightson's brushed ink work, which propelled him into comic art superstardom. This delightful horror illustration depicts a 4-handed fan, several black cats, a monster or two, and a few grave stones for good measure. It served as the letters page art for the magazine *Web of Horror*, and was later published in the prozine *Infinity* #3 and also in the *Warren Companion* book. Exhibiting light even toning. In very fine condition. **$3,000 - $5,000**

**118. Bernie Wrightson fantasy drawing.** (1970) Accomplished in pencil and brushed ink on artist leaf with 10 x 13.5 in. visible through mat. Wrightson was close friends with fellow studio artist Jeff Jones and his wife Weezie, and created this Christmas piece for them with much love and affection. The spectacular scene depicts a nude woman enchanted by a demonic reptile whose tail is wrapped around her. Executed in Wrightson's signature brushed ink style that makes this piece jump off the page! Dedicated at top in ink "To Jeff and Weezie Jones, without whom this drawing could never have been", and signed below, "Wrightson 12-23-70". Exhibiting minor soiling to edges of art. Otherwise, in fine condition. **$6,000 - $8,000**

**119. Bernie Wrightson illustration for *Swamp Thing* #1 page 3.** (1972) Accomplished in pencil and ink on 10.5 x 15.5 in. trimmed comic art stock. A dramatic page from the first issue of this ground-breaking series. Featuring a beautiful "splash" laboratory scene that fills most of the page. Signed in the lower left border, "Berni Wrightson 79". Retaining DC copyright inkstamp on the verso. Exhibiting slight tape residue on edges of top and sides not affecting the art. In fine condition.
**$4,000 - $6,000**

OH, BY THE WAY-- IF YOU HEAR TRAFFIC, DON'T LET IT SPOOK YOU...
...THERE'LL BE A PATROL CAR IN THE AREA CONSTANTLY!
WOULDN'T WANT TO LOSE THE "MERCHANDISE"!
ALEC, LET'S GO INSIDE--!
GLEAMING NEW DOOR HINGES WHINE OPEN AS THE HUSBAND-WIFE RESEARCH TEAM ENTERS THE RESURRECTED STABLE--THEIR VOICES ECHOING HOLLOW AMONG THE RAFTERS...
THOUGHT OF EVERYTHING, DIDN'T THEY? WE'VE GOT ENOUGH EQUIPMENT HERE FOR A DOZEN DR. FRANKENSTEINS!
SILLY! I ONLY HOPE THEY REMEMBERED TO STOCK A REFRIGERATOR!
SEEMS ALMOST A SHAME WE'RE NOT BUILDING A MONSTER!
...BECAUSE RIGHT NOW, THIS LITTLE SCIENTIST IS STARVING!
4

**120. Bernie Wrightson *Swamp Thing* #6 page 2.** (1973) Accomplished in pencil and ink on 10.75 x 15. 5 in. trimmed comic art stock. Wrightson became a comic superstar with his work on *Swamp Thing*, his signature character. This page is a great representation of the lush ink work and crosshatching that brought Bernie acclaim. Signed in the bottom border, "Berni Wrightson". Retaining DC copyright stamp and Comics Code Authority approval stamp on the verso. Exhibiting a small piece of tape in the fourth panel at lower right, and tape remnants to top and bottom border. In fine condition. **$2,000 - $3,000**

BLAST! THE ANSWER IS IN THESE PAPERS SOMEWHERE, ABIGAIL -- I KNOW IT IS!
WHAT I DON'T KNOW IS HOW IN HELL TO FIND IT!
DON'T UNDER-ESTIMATE YOUR-SELF, MATT! YOU'RE THE BEST INVESTI-GATOR YOUR GOV-ERNMENT HAS!
AND IF ANYONE CAN SOLVE THE RIDDLE OF THAT SWAMP THING, YOU--
'SCUSE ME, FOLKS--HOPE I'M NOT INTERRUPTIN' ANYTHIN'!
HEY, JACK! C'MON IN-- AND PULL UP A CHAIR!
I BETTER NOT, MATT--'CAUSE IN SIX SECONDS YOU MAY NOT EVEN WANNA LOOK AT ME!
IT'S BAD NEWS, MATT! THEY'RE TAKIN' YOU OFF THAT "HOLLAND/ SWAMP THING" ASSIGNMENT-- 'CAUSE YOU'RE TOO "PERSONALLY INVOLVED", THEY SAY!
THEY GOT SOMETHIN' NEW FOR YOU--SOME STRANGE LITTLE TOWN IN VERMONT THEY WANT CHECKED OUT!
I'M SORRY, MATT--
--I KNOW HOW YOU FELT ABOUT THE HOLLAND COUPLE--
--BUT THERE'S NOTHIN' TO BE DONE!
INVOLVED? THEY'RE DAMNED RIGHT I'M INVOLVED!
THAT INHUMAN MONSTER MURDERED MY BEST FRIENDS-- AND ASSIGN-MENT OR NO ASSIGNMENT, I'M NOT GONNA QUIT UNTIL I FIND IT--
--AND MAKE IT PAY!
ALEC AND LINDA HOLLAND DEAD!
--WHICH MIGHT NOT BE AS DIFFICULT AS MATT CABLE THINKS...

**121. Bernie Wrightson *Spectre* #9 page 7.** (1968) Accomplished in pencil and ink on 10.5 x 16 in. artist leaf. Wrightson was the perfect artist to illustrate this moody *Spectre* story. Includes a half page splash filled with Bernie's signature touches of very fine crosshatching and inking. Dated Nov. 1968. Retaining Comics Code Authority approval stamp on the verso. Exhibiting customary punch holes outside the art at top and bottom, and tape mounting remnants to verso. In fine condition. **$2,000 - $3,000**

SPECTRE #-A #9
23
LET THE ENEMY METAL RUST AWAY!
IS THIS AN EVIL ACT? FOOST IS USING BLACK MAGIC... BUT USING IT MERELY TO DEFEND HIS NATION!
MY JUDGMENT MUST STILL WAIT!
LET US FOLLOW FOOST BACK TO THE PALACE!
...ONCE MORE MY LITTLE KINGDOM IS SAFE--!
THE HOT LINE--!
BZZZZ!
..THE TELEPHONE USED ONLY FOR THE MOST IM-PORTANT STATE MATTERS!
KING FOOST?
SOMETHING ODDLY FAMILIAR ABOUT THAT VOICE--!
YES...I'M THE MAJESTIC FOOST!
I AM THE PRIME MINISTER OF THE NATION WHICH BORDERS YOURS? I'D LIKE TO MEET WITH YOU!
7

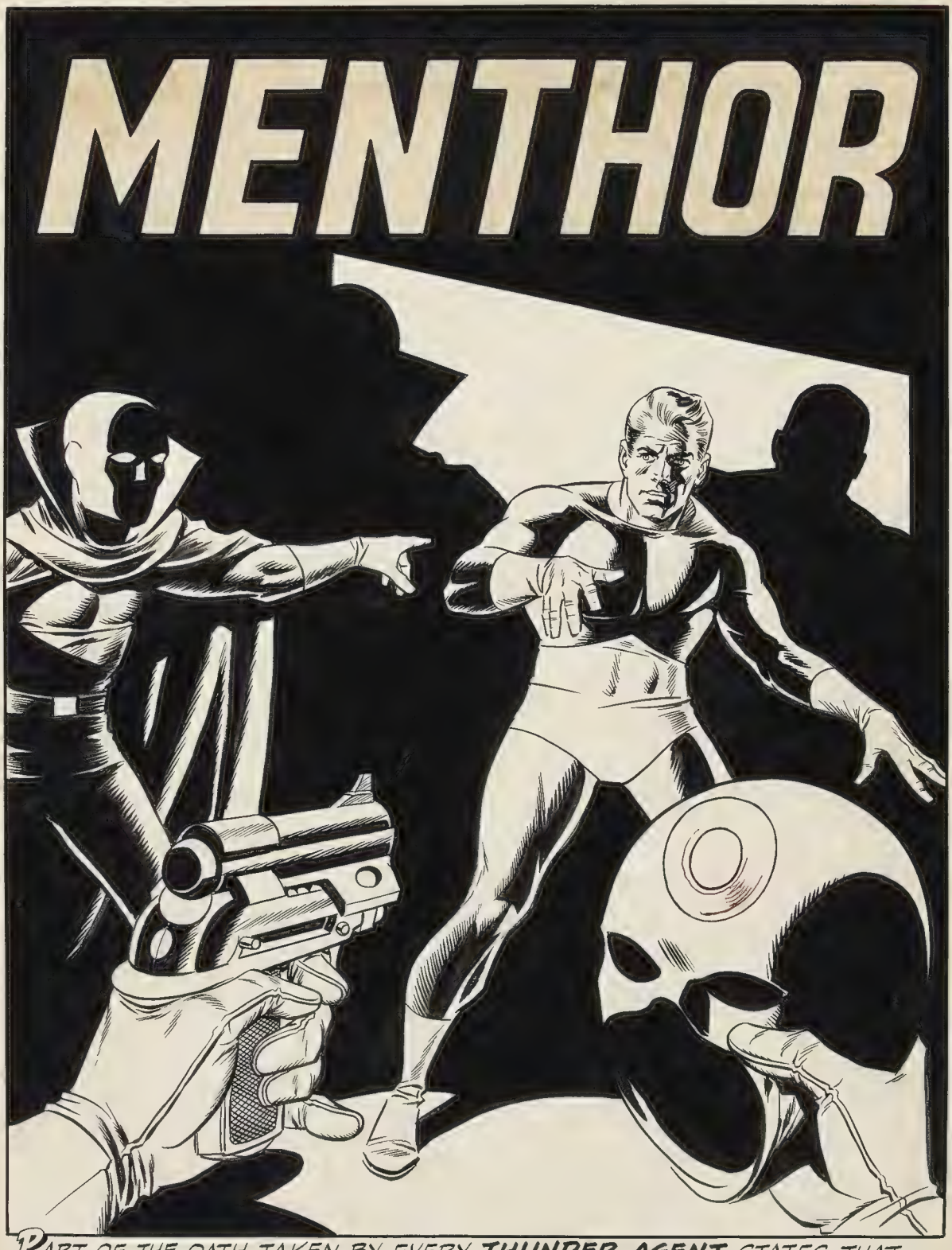
**122. Bernie Wrightson knight and dragon pencil drawing.** (ca. 1970s-80s) Accomplished in pencil on approx. 36 x 29 in. artist leaf. Wrightson created this huge and impressive piece using unparalleled pencil shading. The fantastic scene is a classic Wrightson creation; a huge, dinosaur-like reptile, certainly not of this earth, descending a mountain to attack a noble knight on horseback. A work of genius in its execution, extremely detailed throughout. Signed "Wrightson" in pencil at lower left. In fine condition. **$14,000 - $16,000**

Berni Wrightson

**123. Bernie Wrightson nude with lion pencil drawing.** (ca. 1980s) Accomplished in pencil on 12 x 16 in. artist leaf visible through mat. While Wrightson is renowned for his brush and ink work, collectors know that his pencil work is particularly beautiful. His tonality and shading bring depth to the scenes he illustrates. This picture of a nude woman atop a lion, a huge snake, and hovering pterodactyl is classic Wrightson imagery. Signed in pencil in lower left of artwork, "Bernie Wrightson". Exhibiting a paper clip impression at upper right. Otherwise in fine condition. **$3,000 - $5,000**

**124. Bernie Wrightson three adolescents in the depths of a haunted castle pencil drawing.** (ca. 1980s) Accomplished in pencil on 13 x 17.25 in. trimmed comic art stock. A grand illustration depicting three youths in a Gothic castle with all the classic horror hallmarks including large stone walls, a barred window, and a cobweb-covered candelabra. Signed in the lower artwork, "Bernie". In fine condition.
**$3,000 - $5,000**

**125. Wallace Wood and Steve Ditko illustration for *T.H.U.N.D.E.R. Agents* "A Matter of Life and Death!"** (1966) Accomplished in pencil and ink with paste-up elements on 13.25 x 19.75 in. comic art stock. This classic splash, from the story titled, "A Matter of Life and Death", depicts a harrowing scene preceding "Menthor's" death at the hands of the evil Warlords! Penciled by the great Steve Ditko just one month after he left Stan Lee and Marvel Comics in 1966. This story hit the newsstands the same month as *Amazing Spider-Man* #39 and was the very first story Steve Ditko penciled after drawing *Amazing Spider-Man* #38! And if that isn't exciting enough, Wally Wood inked this amazing battle page! This is without a doubt the most historic, most detailed story that Steve Ditko and Wally Wood ever worked on together. Retaining Comics Code Authority inkstamp on the verso. Exhibiting some toning to edges. In fine condition.
**$12,000 - $14,000**

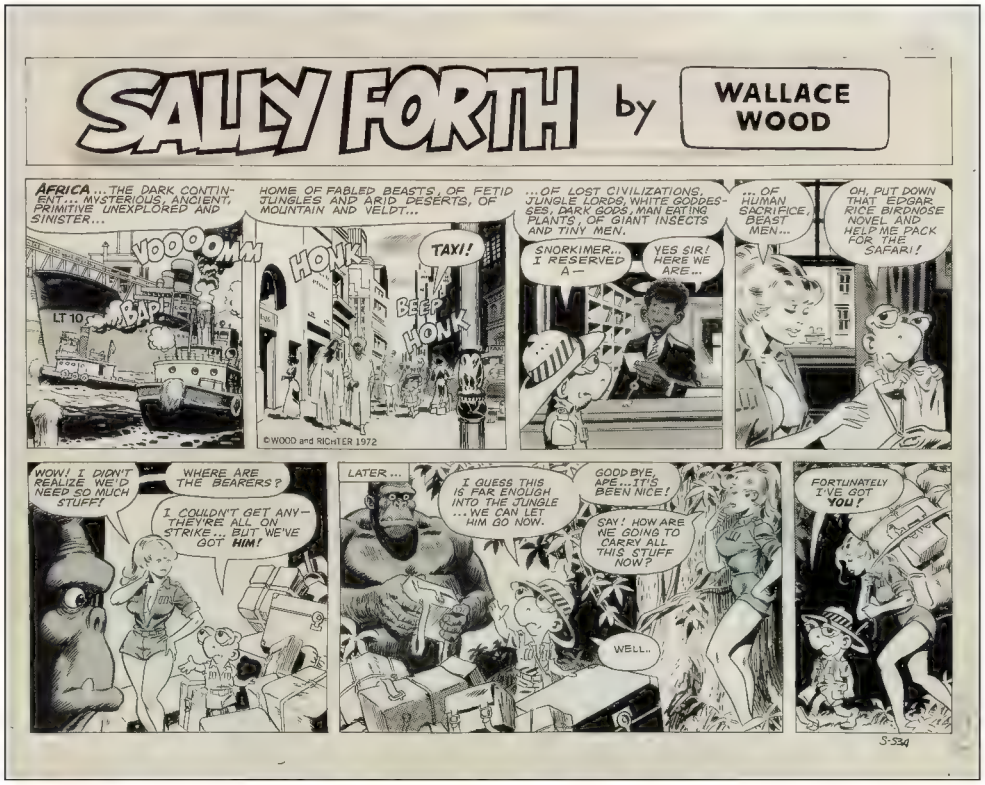



PART OF THE OATH TAKEN BY EVERY **THUNDER AGENT** STATES THAT HE MUST BE READY TO LAY DOWN HIS LIFE IN THE COURSE OF HIS DUTY, FOR THE CAUSE OF MANKIND... JANUS IS UNAWARE THAT TODAY HE WILL HAVE TO MAKE THE MOST FATEFUL DECISION ANY MAN CAN MAKE....

# "A MATTER OF LIFE AND DEATH!"

541A
SALLY FORTH by WALLACE WOOD
WHAT RE YOU DOING, SIR?
I'M TRYING TO CALL GENERAL TORPOR AT THE PENTAGON... IT'S TIME WE REPORTED IN...
LT. Q.P. DAHL IN ROTTENBAD CALLING PENTAGON... COME IN, PENTAGON...
THIS IS JANITOR AT PENTAGON... PLACE CLOSED... EVERYBODY GO HOME!
CLOSED? COME ON GENERAL... I RECOGNIZE YOUR VOICE! THIS IS LT. DAHL IN ROTTENBAD!
WHAT ARE YOU DOING IN ROTTENBAD? DON'T ANSWER THAT! I DON'T WANT TO KNOW!
WE NEED A SHIP TO TAKE US HOME...
YOU'RE IN LUCK! I JUST HAPPEN TO BE IN CONFERENCE WITH THE NAVY RIGHT NOW...
PRESENTLY, ON THE MEDITERRANEAN...
THE GENERAL SAID WE WERE TO RENDEZVOUS WITH OUR SHIP HERE AT 1805 HOURS...
DUH, 1805?
THAT'S 6:05 P.M. HAIRY...
YOU KNOW.. BIG HAND ON THE FIVE, SMALL HAND ON THE SIX!
AH! HERE IT IS... RIGHT ON TIME!
IT'S A U-BOAT!
ATSA NOT MY BOAT... ATSA YOU BOAT!
OKAY, ALL ABOARD! BE CAREFUL CLIMBING DOWN...
OH NO!
RIP!
S.41A

**126. WALLACE WOOD *SALLY FORTH* ON A U-BOAT.** (ca. 1970s) Accomplished in ink, colored pencil, and applied zipatone on 14.5 x 19 in. artist board. Wally Wood was beloved for his lush Sci-Fi and *MAD Magazine* work for EC Comics, his brief but influential work at Marvel, and his later works such as *Sally Forth*, a humorous and slightly bawdy strip he created for the military in 1968. This two-tiered example is beautifully rendered, and has many examples of a sexy Sally! Featuring expertly applied zipatone and attractive blue line pencil to add to the appeal of the example. Retaining original stat logo. In very fine condition. **$1,200 - $1,600**


SALLY FORTH by WALLACE WOOD
AFRICA... THE DARK CONTINENT... MYSTERIOUS, ANCIENT, PRIMITIVE UNEXPLORED AND SINISTER...
VOOOOOMM
LT 10
BAP!
HOME OF FABLED BEASTS, OF FETID JUNGLES AND ARID DESERTS, OF MOUNTAIN AND VELDT...
HONK
TAXI!
BEEP
HONK
HONK
©WOOD and RICHTER 1972
...OF LOST CIVILIZATIONS, JUNGLE LORDS, WHITE GODDESSES, DARK GODS, MAN EATING PLANTS, OF GIANT INSECTS AND TINY MEN.
SNORKIMER... I RESERVED A—
YES SIR! HERE WE ARE...
...OF HUMAN SACRIFICE, BEAST MEN...
OH, PUT DOWN THAT EDGAR RICE BIRDNOSE NOVEL AND HELP ME PACK FOR THE SAFARI!
WOW! I DIDN'T REALIZE WE'D NEED SO MUCH STUFF!
WHERE ARE THE BEARERS?
I COULDN'T GET ANY— THEY'RE ALL ON STRIKE... BUT WE'VE GOT HIM!
LATER...
I GUESS THIS IS FAR ENOUGH INTO THE JUNGLE ...WE CAN LET HIM GO NOW.
GOOD BYE, APE... IT'S BEEN NICE!
SAY! HOW ARE WE GOING TO CARRY ALL THIS STUFF NOW?
WELL..
FORTUNATELY I'VE GOT YOU!
S-53A

**127. WALLACE WOOD *SALLY FORTH* IN AFRICA.** (1972) Accomplished in ink, colored pencil, and applied zipatone on 14.5 x 19 in. artist board. Wally Wood was loved and renowned for many different styles of art, from his lush Sci-Fi and *MAD Magazine* work for EC Comics, to his brief but influential work at Marvel, to his later works such as *Sally Forth*, a humorous and slightly bawdy strip he created for the military in 1968. This two-tiered example is beautifully rendered, and has many examples of a sexy Sally! Featuring expertly applied zipatone and attractive blue line pencil to add to the appeal of the example. Retaining original stat logo. In very fine condition. **$1,200 - $1,600**

**128. Charles Vess fantasy illustration.** (1986) Accomplished in pencil and ink with white-out on artist board with 12.5 x 18.75 in. visible through mat. A finely rendered and detailed ink masterpiece of a lone figure, hair to the wind, atop a sprawling tree overlooking a reptilian creature. This pen and ink illustration showcases Vess' excessively fine cross-hatching. Vess is a modern master of fine illustration and this large and regal work is a perfect example of his considerable skill. Signed at lower left "C. Vess '86". In very fine condition. **$5,000 - $7,000**

**129. Charles Vess preliminary illustration.** (1986) Accomplished in pencil on 20 x 30 in. artist board. A finely rendered preliminary drawing of a dramatic lone figure, hair in the wind, holding a knife atop a mountain, overlooking a vanquished dragon sinking into the mire. Filled with depth and tonal shading. The finished preliminary to previous Lot 128. Signed and inscribed below the artwork, "C Vess '86, To Henry, a good one—Charles". In fine condition. **$2,000 - $3,000**

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**Comic & Illustration Art Auction**

**July 30, 2016**

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| $2,000 to $5,000 | by $250 |
| $5,000 to $10,000 | by $500 |
| $10,000 to $20,000 | by $1,000 |
| $20,000 to $50,000 | by $2,500 |
| $50,000 to $100,000 | by $5,000 |
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| AUCTION LOT # | DESCRIPTION OF LOT | BID $ EXCLUDING PREMIUM **Absentee Bidders only** |
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*Lot 16*

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